ELEMENTS OF FRENCH PRONUNCIATION

J. F. BROUSSARD

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ELEMENTS OF FRENCH PRONUNCIATION

WITH

PHONETIC DRILLS AND TRANSCRIPTIONS

BY

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UNITED STATES NAVAL ACADEMY

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PREFACE

A BAD pronunciation results largely from confusing sounds that are apparently alike in two languages. The fundamental vowels and the consonants of all languages resemble one another. The more difficult vowels always find some approximates. It is only by differentiating closely between these apparently similar sounds, at the very beginning of the course, that one can lay the foundation for a good pronunciation. Imitation without contrast, analysis, and differentiation is the way most people "pick up" a language; and the pronunciation of most "picked-up" languages is bad. A pronunciation that is not based on an intelligent analysis of the differences existing between the sounds of the two languages involved, is neither safe nor sound, and is always apologetic.

This little book aims to present in a practical way the elements of French pronunciation. It has no pretensions as a treatise on phonetics. It is rather the result of a process of elimination from treatises on phonetics, plus twelve years' experience in the class-room, in the use of what was left. This experience has counseled the omission of fine distinctions, at first. Sounds naturally adjust themselves into fine distinctions once the foundations are laid properly.

In the preparation of this text, I received the kindly help of all my colleagues in the Department of Modern Languages, United States Naval Academy, to whom I take this opportunity of rendering my grateful thanks.

I am especially indebted to Professor Gaston Costet and Instructor M. A. Colton for their valuable suggestions and corrections, and to Instructor Lucien Fournon for his assistance in rendering the phonetic transcriptions. My indebtedness to Passy, Viëtor, and especially to Dumville, is evident. Several of the anecdotes in the phonetic text are adapted from Ballard's *Short Stories for Oral French* (Scribner's) by kind permission of the author.

J. F. B.

United States Naval Academy
June, 1918

SUGGESTIONS FOR USING THE TEXT

It is a difficult matter to plan lessons in pronunciation when opinion varies so much as to the amount of time that should be devoted to the subject. However, the following plan for ten lessons is suggested for those who propose to devote the first lessons exclusively to the study of French sounds.

Lesson 1. Lecture covering voiced and unvoiced sounds; vowels and consonants; general differences between English and French articulation. Explanation of front and back vowels.

Lesson 2. First half of period. Drill on fundamental vowels (triangle drill); dictation with consonant combinations and reading from dictation; contrasting (by student) English with French fundamental vowels. Second half of period. Explanation of mixed vowels.

Lesson 3. Drill on fundamental and mixed vowels; dictation of symbols; reading from dictation; analysis and corrections. Explanation of nasal vowels and semivowels.

Lesson 4. Drill on all vowels. The student should be able to write from dictation all vowels (isolated and in consonant combinations), and should be able to read the vowels from dictation. Explanation of consonants, with special drill on French **r**.

Lesson 5. Review of sounds; drill on French **r**. Accent and Syllabic Division (rules for division of syllables should be memorized with one model example for each).

LESSON 6. Review of sounds; French r; drill on accent and syllabic division; voicing and unvoicing; liaison.

LESSON 7. Progressive Drills. Front vowels.

LESSON 8. Progressive Drills. Back vowels. Review of front vowels.

LESSON 9. Progressive Drills. Mixed vowels. Review of front and back vowels.

LESSON 10. Progressive Drills. Semivowels and nasal vowels. Review of front, back, and mixed vowels.

For lessons 7, 8, 9, 10 the student should be required to memorize the answers (or as many of them as possible) in the Sentence Drills. In the text, the subject of sentence rhythm and intonation has been omitted. It has been found that the best way to teach rhythm and intonation is by memorizing simple questions and answers. This can be done in conjunction with the study of the vowels. The instructor, in asking the question, not only gives the key to the proper articulation of the vowels, but intones the question in such a way as to impress the student with the correct rhythm in the answer. It has been found also that final corrections in the articulation of sounds can best be made with memorized sentences. The student is not annoyed then by the subconscious suggestions of the conventional spelling.

The use of the other material in the text will depend necessarily on the method of the instructor. The word vocabulary, the *phrases de tous les jours*, and the phonetic text are intended to furnish material for phonetic dictation, oral drills, and phonetic reading. Some instructors prefer to take up the grammar after ten lessons in pronunciation, and carry the phonetic drills along with the grammar

work. In that case, sections from the *phrases de tous les jours* and the phonetic text might be assigned for oral drill and dictation. It is earnestly suggested, however, that no lesson be planned for the first four months without some assignment in phonetic drill. An ounce of prevention is worth a pound of cure. Ten minutes in each of the first lessons will save hours in later corrections. Constant use should be made of the transcription of the proverbs to test the student's reading knowledge of the symbols. The Special Drills are intended for backward students who need special instruction.

It may be emphasized here that, in preparing this text, an attempt has been made to prepare a handbook for the student and not for the instructor. For that reason, much has been omitted that would tend to confuse the student and make the book technical and ponderous. The question of intermediary vowels, half-length in vowels, a closer analysis of consonants, sentence intonation, etc., can be explained orally and effectively by the instructor in connection with the Sentence Drills. The author has introduced, after careful elimination, only material that students can be safely entrusted with in their study rooms. Throughout the course, the student should keep in mind that the correct foundations for a good French pronunciation are laid principally on:

1. A correct articulation of the vowels (clear, energetic, undiphthongized).
2. The proper division of syllables and freedom from the influence of English accentuation.
3. A good French **r.**

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ELEMENTS OF FRENCH PRONUNCIATION

I. FRENCH SOUNDS

Voiced and Unvoiced Sounds

If we press our finger against our throat and speak a sentence slowly, we notice that the vocal chords vibrate for some of the sounds and do not vibrate for others.

A Voiced Sound is a sound produced with the vibration of the vocal chords.

An Unvoiced Sound is a sound produced without the vibration of the vocal chords.

Vowels and Consonants

If we analyze the sounds in speaking the word *say* (pronounce slowly), we notice that the sound spelled by *s* is produced by obstructing the breath by means of the teeth and tongue. On the other hand, the sound spelled by *ay* is produced with the air passage through the mouth absolutely free.

A Vowel is a sound produced with the air passage unobstructed. All spoken vowels are voiced sounds.

A Consonant is a sound produced with the air passage obstructed (or obstructed and suddenly released), so as to cause a distinct sound. A consonant may be voiced (v, d, b, g) or unvoiced (s, t, p, k).

General Differences between English and French Vowels

The English student finds his chief difficulty in pronouncing correctly the French vowels. On first hearing,

they resemble so closely the corresponding English sounds that an unconscious substitution takes place at once. As vowels form the basis of words, it is obvious that a good pronunciation can be acquired only through the proper study of them. For that purpose, the vowels will be isolated, analyzed, and contrasted with the English sounds with which they are likely to be confused.

The following general differences between English and French vowels should be firmly established at the very outset:

(*a*) TENSENESS. In pronouncing the vowels in the words *eat*, *day*, *air*, the corners of the lips are slightly retracted. For the vowels in *or*, *who*, *so*, the lips are slightly rounded. In pronouncing the corresponding French vowels, these movements of the lips are much more pronounced. For the first three vowels in French, the corners of the lips are drawn back tensely. For the last three vowels, the lips in French are not only rounded more tensely *but pushed out.* (Illustrate by pronouncing English and French **i**, **e**, **ɔ**, **o**, **u**.)

In all these vowels there is in French a greater tension in the position of the tongue and jaw.

(*b*) QUALITY. A careful analysis of the vowel in *day* will disclose two sounds, the first being the vowel proper, and the second, a vanishing sound caused by the mouth resuming a relaxed position *while the vowel is being uttered.* Likewise, the vowels in the words *sea*, *so*, *who* will end in a second faint sound.

Here we have the essential difference between French and English vowels.

French vowels are practically all simple sounds, pro-

nounced exactly the same *from beginning to end*. In pronouncing the French vowel that resembles the English one in *day*, only the first sound is heard, no matter how long the sound is sustained. The mouth relaxes only *after* the vowel is finished. (Illustrate by pronouncing English *day*, *say*, and French **des**, **ses**.)

(*c*) LENGTH. In general, French vowels are shorter *in duration* than English vowels. This difference is striking when the vowel occurs in a final stressed position. In English, the vowel when final (not followed by a consonant) is long and always a diphthong.

In order to make clear to the student the distinctions in length, diphthongation, and tenseness, the instructor should contrast clearly the vowel sounds in the following words:

ENGLISH	FRENCH
Lee [lij][1]	**lit** [li]
day [dei]	**des** [de]
foe [fou]	**faux** [fo]
Sue [suw]	**sous** [su]

The class should pronounce the English words in chorus. The instructor can then follow with the French word, pointing out the difference in quality. The class should then pronounce in chorus, and then individually, both the French and the English vowels. This drill is of great importance.

[1] Observe that for *lij*, *dei*, *lai*, the tongue position changes during the articulation from the *i*, *e*, and *a* positions to the position for *j*. This change makes the diphthong.

Vowels

We distinguish broadly in French three groups of vowels of four each (*front*, *back*, and *mixed* vowels), and one group of four *nasal* vowels.

In order to facilitate the study of these vowels and also of the other sounds of the language, the phonetic alphabet of the Association Phonétique Internationale has been adopted. This alphabet consists of a series of letters, or symbols, each of which stands for *one sound, and one only.*

The Front Vowels

The **Front Vowels** are so called because in producing them the middle of the tongue is raised towards the front of the palate.

FRENCH FRONT VOWELS	ENGLISH FRONT VOWELS
i as in **si** [si]	**i** as in *sea* [sij]
e as in **dé** [de]	**e** as in *day* [dei]
ɛ as in **faire** [fɛːr][1]	**ɛ** as in *fare* [fɛiə]
a as in **patte** [pat]	**a** as in *eye* [ai]

In contrasting the English and French front vowels, it should be emphasized first that each English front vowel, except ɛ, is a diphthong. This can be established clearly in the student's mind by making the class pronounce the words *sea*, *day*, and *eye* in chorus, and analyzing the vanishing sound. The vowels in the words *sea*, *day*, and *eye* will glide at the end into a second sound resembling the short vowel in *it*. To eliminate the vanishing sound in French, the student should attempt to sustain each vowel; then

[1] ː indicates that the vowel is long.

bring the vowel to a stop *before* changing the position of the mouth. The English habit of relaxing the position of the tongue *before* the vowel is finished, accounts for the fact that English vowels in final positions are all diphthongs. A vowel cannot remain the same if the position of the mouth is changed. As French vowels do not change, the drill in holding a vowel and finishing it *before* changing the position of the mouth, is obviously of great importance.

In pronouncing the first three vowels, **i**, **e**, **ɛ**, the French requires a greater tenseness in the tongue in taking the position required. The front of the tongue is pressed more firmly against the lower teeth. The corners of the mouth are more retracted. The vowels are clear and uniform, and are pronounced more energetically than in English.

The fourth vowel, **a**, should not be confused with the sound of *a* in *father*. If the student will take the vowel in *mat* as a point of departure, and open the mouth until it is fairly wide open with the tongue lying flat, he will produce a good **a**. The sound resembles most the first vowel in the English *eye* [ai].

The Back Vowels

The **Back Vowels** are so called because in producing them the back of the tongue is raised towards the soft palate.

FRENCH BACK VOWELS	ENGLISH BACK VOWELS
ɑ as in **pas** [pɑ]	**ɑ** as in *far* [fɑɪə]
ɔ as in **bord** [bɔɪr]	**ɔ** as in *or* [ɔɪə]
o as in **sot** [so]	**o** as in *so* [sou]
u as in **poule** [pul]	**u** as in *pool* [puwl]

In pronouncing the back vowels from **ɑ** to **u**, the lips, from a neutral position for **ɑ**, are rounded and *pushed out*

to a tense position for **u**. The rounding is more pronounced than in English. Likewise, the tongue, from a slightly raised position for **ɑ**, is raised more energetically towards the soft palate.

ɑ is often given as resembling the sound of **a** in *father* or in *far*. This is misleading because the vowel in *far* and *father* in the United States varies from a sound resembling the French **ɑ** to one deeper than **ɔ**. It is best to acquire **ɑ** by pronouncing **a** as a point of departure. From **a**, open the mouth slightly and raise the middle and back of the tongue; relax the position of the lips. The front of the mouth is more open than for **a**.

Students should be carefully drilled in both **a** and **ɑ**. The tendency is to substitute for **a** the vowel in *mat*, and for **ɑ** the vowel in *ball* or *father*. The latter is the worse of the two evils, especially in the South. In fact, to avoid the vowel in *ball*, some teachers prefer to teach only the front **a** at first and let the back **ɑ** adjust itself. It may be remarked that **ɑ** is a far less frequent vowel than **a**.

The sound represented by **ɔ** is nearly the English vowel in *not*. The vowel **ɔ** vacillates a good deal depending upon its position in words. There is a marked difference between **ɔ** before *r* (**port** [pɔːr]) and **ɔ** before the other consonants (**bonne** [bɔn]). The vowel in *not* will, however, serve to begin with. Observe, however, the general differences in articulation already mentioned.

An English student finds considerable difficulty in pronouncing a pure French **o**, even though the sound resembles the corresponding English vowel. This is because, in pronouncing English **o**, the lips at the beginning of the vowel are fairly wide apart, and at the end they come to-

gether much in the same position as for **u**. The English vowel is a diphthong consisting of **o** and a faint **u**. For the French sound, there must be no movement of the tongue or lips. The lips are rounded tensely in a protruding manner, and are kept in that position for the beginning as well as for the end of the vowel. The vowel is uttered as a single sound, and the relaxing of the lips takes place *after* the vowel is finished.

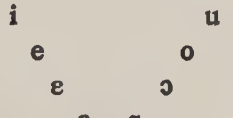
To acquire **u**, take the English vowel in *who*. Round the lips tensely in a protruding manner and avoid the vanishing sound.

French Fundamental Vowels

The **Front** and **Back Vowels** are sometimes called the Fundamental Vowels, for the reason that they serve as the basis on which the other vowels are built. Thus, between **e** and **ɛ** there is a middle **e**, found in the first syllable of **séché**. Between **o** and **ɔ** there is a middle **o**, as in the first syllable of **poteau**. Further, by combining the tongue position of the front vowels and the lip position of the back vowels, we obtain the third group of vowels known, for that reason, as the **mixed vowels**.

As the fundamental vowels serve as the basis for the other vowels, it is of great importance that the student be thoroughly drilled in their articulation before he takes up the other more difficult vowels.

The following vowel triangle can be used for this drill:



The vowels are arranged with particular reference to the position of the tongue. From the positions of **a** and **ɑ**, the tongue rises and bulges towards the front and back palate for the other three front and back vowels. Ascending in either direction also indicates a gradual closing of the mouth by raising the lower jaw.

Beginning the series with **i** and going down to **a**, the lips from a tense, retracted position relax into a neutral position for **a**, with the mouth wide open and the corners slightly drawn back. Likewise, the tongue from a tense position, with the middle of the front part tightly bulged towards the hard palate, and the tip firmly pressed against the lower teeth for **i**, relaxes gradually into a flat position for **a**.

The shift from **a** to **ɑ** is slight, the back of the tongue merely bulging a little farther towards the soft palate; the lips are neutral and the mouth is fairly well open.

Continuing the series from **ɑ** to **u**, the back of the tongue rises gradually and bulges towards the soft palate. With **ɔ** the lips begin to round *in a protruding manner* until they are tensely rounded and *pushed out* for **u**.

In practicing the series, an exercise the value of which must not be underestimated, the student should be cautioned against relaxing the position of his mouth *before* the vowel is finished. In this way, he will avoid the vanishing sound which is characteristic of the English vowels and which constitutes the most essential difference between the corresponding vowels of the two languages. In pronouncing the first and the last three vowels, the student should be reminded of the position of the lips which is strikingly different from that assumed in pro-

nouncing the corresponding English sounds. Throughout, the French vowels should be articulated snappily and energetically. The sounds should be pure and uniform.

The Mixed Vowels

The **Mixed Vowels** are so called because they are produced with the tongue position for the front vowels and the lip position for the back vowels.

FRENCH MIXED VOWELS

y as in **lu** [ly]
ø as in **peu** [pø]
ə as in **le** [lə]
œ as in **neuf** [nœf]

The English mixed vowels are not given because they do not correspond to the French vowels.

The vowel indicated by the symbol **y** is not found in English. It will appear particularly difficult at first. The vowel is produced with the tongue position for **i** and the lip position for **u**. The student can practice it by pronouncing **i** and, *while holding the tongue position for* **i**, push forward and round the lips till they are the same as for **u**. Not having produced the combination before, he will at first unconsciously let his tongue bulge back as he rounds his lips, and the sound produced will be a diphthong, something like *ee-oo* [ju]. By practice, however, the student will succeed in retaining the position for **i** while rounding and will produce a pure **y**.

The next vowel **ø** can be produced by pronouncing **e** and rounding the lips as for **o**, without changing the position of the tongue. Another way is to take the English

vowel in *hurt* (without the *r*), and while uttering it, round the lips a little more tensely in a protruding manner.

The next two vowels, œ and ə, will cause considerable confusion to the beginner. They will sound practically alike. In fact, some phoneticians do not recognize ə as a distinct vowel, and refer to it as the sound of œ relaxed.

The vowel œ can be obtained by pronouncing ɛ, and, while keeping the tongue position for ɛ, round the lips slightly in a protruding manner. The sound resembles somewhat the "er" of a man hesitating, except that the lips are slightly rounded forward and the sound remains uniform.

The vowel ə lies between ø and œ. It resembles the vowel in unstressed *the* (*the book*) with the lips rounded and slightly pushed out.

The above description of the mixed vowels will only enable the student to analyze and place the sounds after he has heard them from the teacher. It is doubtful whether a correct pronunciation of the mixed vowels can be obtained without the aid of a teacher.

The Nasal Vowels

The **Nasal Vowels** are so called because in producing them the breath is forced into the nasal cavity as well as through the mouth.

FRENCH NASAL VOWELS

ɑ̃ as in **blanc** [blɑ̃]
ɛ̃ as in **vin** [vɛ̃]
œ̃ as in **un** [œ̃]
ɔ̃ as in **bon** [bɔ̃]

The following diagrams will illustrate how a vowel is nasalized. For oral vowels, the velum is raised to close the air passage to the nasal cavity. For the nasal vowels, the velum hangs and allows the breath to enter the nasal cavity, without going through the nose. The resonance

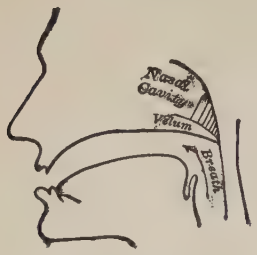


ILLUSTRATION OF THE ORAL VOWELS

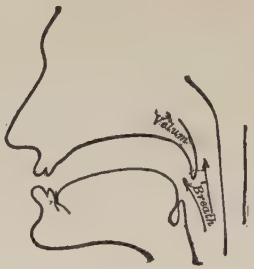


ILLUSTRATION OF THE NASAL VOWELS

that results gives the particular quality that we call *nasal*.

In standard English, there are no nasal vowels. The only nasal sounds recognized are *m*, *n*, and *ng*. In American speech, however, there is a tendency to allow a certain amount of air to come through the nose, giving a definite nasal twang.

Since the nasal chamber is not susceptible of change in shape, the nasal sound cannot vary. Hence, each nasal vowel is an oral vowel plus the same nasal resonance. To nasalize a vowel, we lower the velum so as to deflect a part of the breath into the nasal cavity.

The four French nasal vowels, ɑ̃, ɔ̃, ɛ̃, and œ̃, are ɑ, ɔ, ɛ, and œ nasalized. At first, students will have trouble in remembering the difference between ɑ̃ and ɔ̃, although

upon hearing the difference is clear. The lips should be wide open for ɑ̃ and well rounded for ɔ̃.

The nasal ɛ̃ is a nasalized form of the English vowel in *mat*, with a little more tenseness in the front part of the tongue.

The only difference between ɛ̃ and œ̃ is one of lip-rounding. œ̃ can be produced by pronouncing ɛ̃ and rounding the lips slightly in a protruding manner.

To recapitulate:

To produce	ɑ̃	nasalize	ɑ.	
"	"	ɔ̃	"	ɔ.
"	"	ɛ̃	"	ɛ or the English vowel in *mat*.
"	"	œ̃	"	œ or round ɛ.

In practicing the French nasal vowels, the student should be cautioned against forcing too much breath into the nasal chamber. It is not uncommon for the beginner, on first imitation, to produce a grunt for œ̃. It is better to have not enough nasalization than too much. The only vowels that require a good deal of nasal resonance are ɑ̃ and ɔ̃. French nasal vowels are soft and pleasing, and have nothing in common with the so-called nasal twang.

The Semivowels

The vowels **u**, **i**, and **y**, when preceding other vowels, are usually short in duration and assume a consonantal quality. When such, they are indicated by the symbols **w**, **j**, and **ɥ**.

w and **j** are pronounced like the initial vowels in English *we* and *yes*.

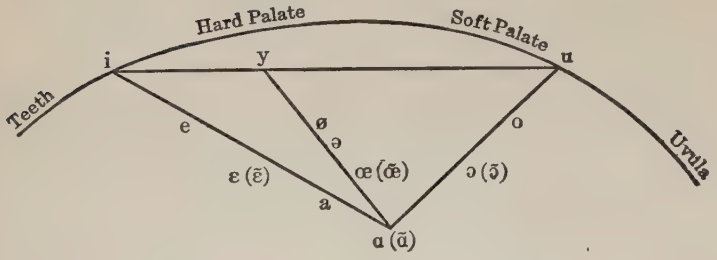
ɥ, like the original **y**, is not found in English. If the student has mastered the vowel **y**, its shortened form will

not give much difficulty. The student should guard against pronouncing it like English *w*.

Illustrate the semivowels by pronouncing with the class:

loup [lu] and **louer** [lwe]
lit [li] and **lier** [lje]
lu [ly] and [lui lɥi]

Summary of Vowels



Consonants

French consonants, except **r** and **l**, do not differ so very much from their English cousins. Their articulation is more definite. For the voiced consonants **b**, **d**, **g**, **l**, **m**, **n**, **v**, **z**, the vibration of the vocal chords is more pronounced. The voiceless consonants **f**, **p**, **s**, **t** are more clearly articulated. For consonants that are produced with the tip of the tongue and the upper teeth, such as **t**, **d**, **l**, **n**, the tongue is farther advanced than in English. For **l**, when final, the tongue does not curl back as in English.

The Consonant r

Probably no sound in the French language is more difficult to acquire than the **r**. It calls for careful and persistent drill on the part of the English student. The French language will not tolerate an English *r*; and, unless the student acquires a decent French **r**, his pronunciation will suffer as much from that sound as from a bad pronunciation of the vowels. The reason for that is that the English *r*, not only being absolutely different from the French **r**, has a tendency to modify the quality of the vowels preceding or following it, which is not true of the French **r**. When injected into a French word, it is not only a sound foreign to the language, but it changes the vowels adjoining it, and very often makes the words unrecognizable.

There are two distinct **r**'s recognized in French. One is the uvular **r**, called the "Parisian **r**," and the other is the palatal **r**.

The uvular **r** is produced by forcing the breath against the uvula which curls outwards and vibrates against the back of the tongue.

ILLUSTRATION OF THE UVULAR r

The palatal **r** is produced by trilling the end of the tongue against the hard palate just behind the top teeth. The tongue should be well advanced, and there should be no muscular tension as in English.

A good many hints have been given to help the student in his first step towards a French **r**. Some phoneticians suggest the rapid pronunciation of the consonants *td*, to accustom the tongue to the trill for the palatal **r**. Others

ILLUSTRATION OF THE PALATAL **r**

advise the **r** to be learned in the combination *tr*, since *t* has somewhat the same tongue position as for **r**. This hint has some value because the English tendency is to draw back and curl the tongue.

For the uvular **r**, the student is asked to imitate the sound produced in gargling. At first, there will be but a slight roll, because the tongue will probably remain tense. Persistent practice may give the desired roll or trill. These suggestions have a psychological value since they help to disassociate the articulation of the French **r** from that of the English *r*.

The above hints are given for what they are worth. The best way to acquire a French **r** is to study carefully the physiology of it, then imitate the spoken **r** of the instructor. The student may elect the one of the two **r**'s that is easier for him. No distinction will be made in the phonetic alphabet.

The Consonants ɲ, ʒ, ʃ

The other symbols used in the phonetic alphabet are ɲ, ʒ, ʃ.

The sound indicated by ɲ approximates the English *ni* in *onion*. It is best learned, however, by imitation from the teacher. To produce it, keep the tip of the tongue against the lower teeth, arch the tongue and pronounce *ny* as one sound.

ʒ represents the sound of *s* in *leisure*, with more vibration.

ʃ represents the sound of *sh* in *shore*, with more friction.

Accent

In English, every word of more than one syllable has a fixed accent on one of the syllables. This accent, or stress, may be on the first syllable as in *definite*, or on the last syllable as in *define*. There may be a secondary accent as on *def* in *definition*.

French differs from English in that the accent, or stress, falls regularly on the final sounded syllable of a word.

A sharp distinction should be made between the manner of accenting a word in English and in French. In English, the accented syllable is attacked with force, and dominates the word; so much so that the other unstressed syllables lose somewhat the original quality of their vowels. In the rapid pronunciation of *omit*, *repeat*, and *commit*, the vowels of the first syllables sound practically alike in the three words, although in slow, precise pronunciation, each is different from the other. What is true of the unstressed syllable of a word is also true of unstressed words in a phrase. Observe the difference in the pronunciation of *the* and *a* in the slow and rapid pronunciation of the phrases "the book," "a book."

The sound towards which unstressed vowels tend in English is very much like the "er" of a man hesitating.

It is an indeterminate vowel produced without any special position of the organs of speech, a sort of vowel of rest since it occurs just before the organs of speech attack an accented vowel. It is the sound perhaps most frequently heard in English, and the greatest enemy of a good French pronunciation.

The accent on a syllable of a French word is never so loud or emphatic as in English. It is rather a gentle rising of the voice. It does not dominate the word as in English. The other syllables are articulated clearly and distinctly, no matter how rapidly the word itself is pronounced.

The teacher can best illustrate this distinction by taking the word «ami» and the phrase «la table.» An English student on first imitation will accent the final syllable in the English fashion. This will neutralize the vowel **a** in both cases, and we have [ə mi] and [lə tabl]. In the proper pronunciation, the syllables **mi** and **table** are stressed, but the other syllables in the word and phrase will be pronounced clearly and distinctly.

The student should receive careful drill in French accentuation. The English habit of articulating loosely unstressed syllables is naturally a very difficult thing to overcome. If, however, the principles involved in French and English accentuation are made clear and emphasized at the very beginning, the student becomes intelligently fortified against future blunders, and the teacher is saved much class-room time in constant correction.

Syllabic Division

The division of syllables in English is more complicated than in French. In English, every word of more than one

syllable has a fixed accent which must be learned with the word, and which determines largely the division of the syllables in that word. For instance, a consonant between two vowels goes to the vowel that contains the accent. Notice the *p* in *repeat* and *repetition*. Observe also the change in the vowel *e*.

As the English language contains thousands of words of French origin, with very little difference in spelling, it is the most natural thing to expect students to want unconsciously to divide corresponding French words in the English manner.

In French, accent has nothing to do with syllabic division. French syllables run smoothly with equal force except for the stress on the final sounded syllable. For that reason, *the principle of French syllabic division is to begin each syllable with a consonant, or a consonant combination, and to end it with a vowel.*

The following rules should be established clearly in the minds of the students:

1. A single consonant between vowels goes to the following vowel.

				Compare English:
amical	divides	into	a mi cal [a mi kal]	*am|icable*
finir	"	"	fi nir [fi niːr]	*fin|ish*
répétition	"	"	ré pé ti tion [re pe ti sjɔ̃]	*rep|etition*
animal	"	"	a ni mal [a ni mal]	*an|imal*
civil	"	"	ci vil [si vil]	*civ|il*
calibre	"	"	ca li bre [ka liː br]	*cal|iber*

2. Double consonants (except **cc** followed by **e** or **i**) are pronounced as one, and the sound goes to the following vowel as in rule 1.

				Compare English:
finissant	divides	into	fi ni ssant [fi ni sɑ̃]	*dis|solute*
difficile	"	"	di ffi cile [di fi si l]	*dif|ficult*
applicable	"	"	a ppli ca ble [a pli ka bl]	*ap|plicable*
bonnet	"	"	bo nnet [bɔ nɛ]	*bon|net*
attention	"	"	a tten tion [a tɑ̃ sjɔ̃]	*at|tention*
accord	"	"	a ccord [a kɔr]	*ac|cord*
but: **accepter**	"	"	ac cep ter [ak sɛp te]	

3. Two unlike consonants between vowels go to the following vowel, if they can be pronounced together.

				Compare English:
tableau	divides	into	ta bleau [ta blo]	*tab|leau*
Africain	"	"	A fri cain [a fri kɛ̃]	*Af|rican*
regret	"	"	re gret [rə grɛ]	*re|gret*
portrait	"	"	por trait [pɔr trɛ]	*por|trait*

4. Other consonant combinations are divided as in English.

parler	divides	into	par ler [par le]
perdrix	"	"	per drix [pɛr dri]
acteur	"	"	ac teur [ak tœɪr]
esprit	"	"	es prit [ɛs pri]
accent	"	"	ac cent [ak sɑ̃]

5. Final **e** may be regarded as a vowel, whether pronounced or not, as in the conventional division of syllables.

fine	divides	into	fi ne (rule 1) [fi n]
brave	"	"	bra ve (rule 1) [braɪ v]
grasse	"	"	gra sse (rule 2) [grɑɪ s]
bonne	"	"	bo nne (rule 2) [bɔ n]

The English manner of dividing syllables will have to be watched carefully. As already stated, students follow a most natural impulse when they divide, in the English manner, words that are found in both languages. Such words as **fi ni, a ni ma tion, a ppli ca ble** will be pronounced *fin i, an i ma tion, ap pli cable.* Other words containing syllables common in English will suffer likewise from the same influence. By displacing the accent on analogy with English, the vowels lose their French identity. For example, the English student finds no difficulty in giving the proper values to the vowels in **fini.** But in dividing the word as *fin i,* the first vowel becomes *i* as in *it,* a vowel not found in French. It is the reverse process of the French mispronunciation of *finish* as "fee-nish."

Drill for Accent and Syllabic Division

The following words will serve to illustrate accentuation and syllabic division. They have been chosen purposely to contrast with English and to emphasize, in their pronunciation, the striking difference that exists between the two languages in the manner of dividing syllables.

Before pronouncing them, the student should cite the rules involved. Each syllable should be pronounced sharply, every vowel given a clear articulation, and the stress should be placed on the final syllable, except for words ending in **e** in which case the stress falls on the previous syllable.

accusation [a ky zɑ sjõ]
aciduler [a si dy le]
alimentation [a li mã tɑ sjõ]
alliance [a ljãɪ s]
animal [a ni mal]
balance [ba lãɪ s]

bateau [ba to]
belligérant [bɛ li ʒe rɑ̃]
bénédiction [be ne dik sjɔ̃]
bibliophile [bi bli ɔ fi l]
cabinet [ka bi nɛ]
capitaine [ka pi tɛː n]
cathédrale [ka te dra l]
déprécation [de pre kɑ sjɔ̃]
dérivative [de ri va tiː v]
dilapidation [di la pi dɑ sjɔ̃]
document [dɔ ky mɑ̃]
domination [dɔ mi nɑ sjɔ̃]
éléphant [e le fɑ̃]
énergie [e nɛr ʒi]
famine [fa mi n]
fatalité [fa ta li te]
fatigue [fa ti g]
général [ʒe ne ral]
génération [ʒe ne rɑ sjɔ̃]
illumination [i ly mi nɑ sjɔ̃]
imitation [i mi tɑ sjɔ̃]
manufacture [ma ny fak tyː r]
mécanicien [me ka ni sjɛ̃]
négative [ne ga tiː v]
officier [ɔ fi sje]
opération [ɔ pe rɑ sjɔ̃]
panorama [pa nɔ ra ma]
possibilité [pɔ si bi li te]
privilège [pri vi lɛː ʒ]
publication [py bli kɑ sjɔ̃]
téléphone [te le foː n]
tenable [tə na bl]
vilain [vi lɛ̃]
vocabulaire [vɔ ka by lɛː r]

Consonant Voicing and Unvoicing

In all languages we have series of consonant sounds that are paired off by reason of the fact that the only difference between the consonants in each pair is that one is uttered with the vocal chords vibrating and the other with the vocal chords silent. For example, the only difference between the sound for **f** and for **v** is one of voice. For **f**, the vocal chords are silent; for **v**, they vibrate.

The consonant pairs are: **f**——**v**; **t**——**d**; **b**——**p**; **g**——**k** (so-called hard **g**); **s**——**z**; **ʃ**——**ʒ** (the sound of *sh* in *shore* and of *s* in *leisure*).

Under the natural influence of adjoining sounds, consonants lose or take on voice. Sometimes, the change is indicated by spelling; sometimes, it is not. For example, in pronouncing the word *wife* the final sound of *f* is

unvoiced. In the pronunciation of the plural *wives* the vocal chords anticipate the vibration for the final sound of *s* (which is fully voiced *z*), and in the anticipation of the vibration they vibrate for *f*, and *f* becomes *v*, indicated by spelling. The reverse is seen in the pronunciation of *obtain*. The *b* (voiced form of *p*), in anticipation of voiceless *t*, loses its vibration and is pronounced like *p*. This, of course, is not indicated by spelling.

In French, vocalization is sometimes indicated by spelling (**neuf, neuvième**); most frequently, it is not. As voicing and unvoicing takes place more frequently in French than in English, a knowledge of this consonant change becomes necessary for an easy pronunciation. A student never feels safe in vocalizing and devocalizing consonants until he has an intelligent idea of the phenomenon. When he knows what he is doing, however, his French ceases to be timid in that respect.

Voicing and unvoicing take place:

(*a*) Within words: **cheval** [ʃəval] is pronounced normally [ʃfal]; **médecin** [mɛdsɛ̃] becomes [mɛtsɛ̃]; **anecdote** [anɛkdɔt] becomes [anɛgdɔt]; **second** [səgɔ̃] becomes [zgɔ̃]; **absolu** [absɔly] becomes [apsɔly].

(*b*) Within phrases: **chemin de fer** [ʃəmɛ̃ də fɛr] becomes [ʃmɛ̃t fɛr]; **tout de suite** [tu də sɥit] becomes [tout sɥit].

Liaison

French is a linked language; that is, words which succeed one another rapidly by reason of the fact that they are closely linked in sense, have a tendency to run into one

another. This brings out the final consonants which otherwise would be silent. Such words as **les** [le], **petit** [pəti], **bon** [bɔ̃] when linked with nouns, bring out their final consonants; e.g., **les arbres** [lez‿arbr], **petit ami** [pətit‿ami], **bon ami** [bɔn‿ami]. Linking can take place naturally only between a final consonant and a succeeding vowel, since it is impossible to link physically consonant sounds.

In linking, final **s** and **f** (whether pronounced or not in the isolated word) become voiced; e.g., **petits** [pəti], **petits enfants** [pətiz‿ɑ̃fɑ̃]; **dix** [dis], **dix amis** [diz‿ami]; **neuf** [nœf], **neuf amis** [nœv‿ami].

Final **d** and **g** become voiceless; e.g., **grand** [grɑ̃], **grand ami** [grɑ̃t‿ami]; **sang** [sɑ̃], **sang impur** [sɑ̃‿kɛ̃pyɪr].

Liaison or linking takes place generally within breath groups since words closely associated in meaning naturally fall into breath groups.

Linking, then, takes place:

1. Between nouns and their modifiers, and between the modifiers:

les beaux animaux [le boz‿animo]
les autres livres [lez‿otr liɪvr]
les jours heureux [le ʒuɪrz‿œrø]
les amis agréables [lez‿amiz‿agreabl]

2. Between adverbs and adjectives:

très heureux [trɛz‿œrø]
trop aimable [trɔp‿ɛmabl]

3. Between verbs and their pronoun subjects or objects:

ils ont [ilz‿ɔ̃]
on arrive [ɔn‿ariɪv]

ont-ils [õt‿il]
prend-il [prãt‿il]
prenez-en [prənez‿ã]

4. Between auxiliaries and past participles:

il est arrivé [il et‿arive]
nous avons eu [nuz‿avõz‿y]

5. Between prepositions and their objects:

sans eux [sãz‿ø]
en effet [ãn‿efɛ]
chez elles [ʃez‿ɛl]

6. Between **quand** and a vowel sound:

quand il est venu [kãt‿il e vənu][1]
quand est-ce qu'il est venu? [kãt‿es kil e vəny?]

The above covers the *usual* cases of linking. It may be remarked that linking does not follow an unbending law. Among educated Frenchmen too much linking is considered just as much in bad form as not enough linking. It is best for the student to steer the middle course; that is, to link at first only according to the six rules given. In linking, students should guard against exaggeration. Linked consonants lose their tenseness and are soft and pleasing.

Vowel Length

The essential thing to establish is that length in French does not mean diphthongation as it generally does in English. A vowel in French is short or long[2] *in duration*

[1] See note on page 34.
[2] French long vowels are not nearly so long as English vowels.

without any change in quality. Long vowels occur only in the stressed or last pronounced syllable. Short vowels, therefore, predominate in French.

The following rules do not cover the whole subject of vowel length, but will be sufficient for the beginner.

1. A vowel, when the final sound, is regularly short:

lit [li]	**héros** [ero]	**fin** [fɛ̃]
dé [de]	**doux** [du]	**brun** [brœ̃]
chat [ʃa]	**temps** [tã]	**peu** [pø]
amas [amɑ]	**champs** [ʃɑ̃]	**rue** [ry]

2. Vowels, when final, are usually long before final consonants **ʒ, r, v, z, j**[1]:

rouge [ruːʒ]	**travail** [travaːj]	**brise** [briːz]
mur [myːr]	**juge** [ʒyːʒ]	**bille** [biːj]
brave [braːv]	**sur** [syːr]	**soleil** [sɔleːj]
chaise [ʃɛːz]	**rive** [riːv]	**veille** [vɛːj]

3. The nasal vowels and the vowels **o**, **ɑ**, and **ø**, when final, are long if followed by a sounded consonant, or consonants:

tante [tɑ̃ːt]	**craindre** [krɛ̃ːdr]	**tasse** [taːs]
pente [pɑ̃ːt]	**compte** [kɔ̃ːt]	**pâte** [paːt]
chambre [ʃɑ̃ːbr]	**rose** [roːz]	**creuse** [krøːz]
mince [mɛ̃ːs]	**hôte** [oːt]	**gueuse** [gøːz]

So-called Mute *e*

The term "mute **e**" causes confusion to the beginner. That confusion is natural since we speak of mute **e**'s which *may*, or *may not*, be pronounced. To obviate this confusion,

[1] Except prepositions ending in **r** in which the vowel is generally short, due to the unstressed position.

a distinction might be made between the letter **e** and the vowel [ə] spelled by the letter **e**.

1. The letter e, *whose phonetic function is to bring out the previous consonant,* is silent:

(*a*) In words of more than one syllable, when final or followed by **s**, sign of the plural:

père [pɛɪr]	**pères** [pɛɪr]	**vase** [vɑɪz]	**vases** [vɑɪz]
frère [frɛɪr]	**frères** [frɛɪr]	**chêne** [ʃɛɪn]	**chênes** [ʃɛɪn]
arbre [arbr]	**arbres** [arbr]	**chiffre** [ʃifr]	**chiffres** [ʃifr]

(*b*) As a sign of the feminine (singular and plural):

verte [vɛrt]	**vertes** [vɛrt]	**grise** [griɪz]	**grises** [griɪz]
grosse [gros]	**grosses** [gros]	**jaune** [ʒoɪn]	**jaunes** [ʒoɪn]
grande [grɑ̃ɪd]	**grandes** [grɑ̃ɪd]	**sûre** [syɪr]	**sûres** [syɪr]

(*c*) In the verb endings **–e, –es, –ent**:

je donne [ʒə dɔn]	**je chante** [ʒə ʃɑ̃ɪt]	**ils vendent** [il vɑ̃ɪd]
tu donnes [ty dɔn]	**tu chantes** [ty ʃɑ̃ɪt]	**ils rendent** [il rɑ̃ɪd]
il donne [il dɔn]	**il chante** [il ʃɑ̃ɪt]	**ils rompent** [il rõɪp]
ils donnent [il dɔn]	**ils chantent** [il ʃɑ̃ɪt]	**ils demandent** [il dəmɑ̃ɪd]
ils donneraient [il dɔnrɛ]	**ils chanteraient** [il ʃɑ̃trɛ]	**ils assemblent** [il zasɑ̃ɪbl]

2. The vowel ə, spelled by the letter **e**, is dropped in rapid speech whenever its elimination facilitates an easy utterance. It is dropped usually:

(*a*) In the future, and in the conditional (except 1st and 2nd person plural[1]) of first conjugation verbs:

[1] ə silent, however, when verb stem ends in vowel: e.g., **nous étudierions** [nu zetydirjõ], **vous continueriez** [vu kõtinyrje].

je parlerai [ʒə parlre]	**nous parlerons** [nu parlrõ]
je donnerai [ʒə dənre]	**nous donnerons** [nu dənrõ]
je chanterais [ʒə ʃãtrɛ]	**vous chanterez** [vu ʃãtre]
je marcherais [ʒə marʃrɛ]	**tu marcheras** [ty marʃra]

(*b*) When occurring just before the final stressed syllable when the two adjoining consonants can be pronounced easily in succession:

médecin [mɛtsɛ̃]	**causerie** [kozri]	**souvenir** [suvniɪr]
acheter [aʃte]	**élever** [elve]	**convenable** [kõvnabl]
bêtement [bɛtmã]	**samedi** [samdi]	**matelot** [matlo]

(*c*) In the monosyllables **le**, **me**, **te**, **ce**, **de**, **que**, **ne**, **je**, when the consonant can be taken up by the final vowel of the previous word:

je ne dis pas [ʒən di pɑ]	**je me brosse** [ʒəm brɔs]
je le vois [ʒəl vwa]	**tu ne vas pas** [tyn va pɑ]
je me disais [ʒəm dizɛ]	**est-ce facile** [ɛs fasil]

Or when the consonant can be pronounced easily with the initial consonant of the succeeding word:

je pense [ʒ (ʃ) pãɪs]	**ce livre** [slɪɪvr]
je dis [ʒdi]	**ce garçon** [sgarsõ]
je tiens [ʒ (ʃ) tjɛ̃]	**ce poteau** [spɔto]

And in general when the adjoining consonants that remain after the **e** is suppressed can be pronounced easily together.

Study the following:

Je n'ai pas de monnaie [ʒ ne pɑd mɔnɛ]
Il est dans le jardin [il e dãl ʒardɛ̃]
Il est dans le petit jardin [il e dã ləpti ʒardɛ̃]

Il vient de partir [il vjɛ̃d partiɪr]
Ils viennent de partir [il vjɛn də partiɪr]
Il est près de vous [il e prɛd vu]
Il est fier de vous [il e fiɛɪr də vu]
Je dis toujours que . . . [ʒ di tuʒuɪr kə . . .]
Je le dis toujours [ʒəl di tuʒuɪr]
Je me le disais ce matin [ʒəm lə dizɛ smatɛ̃]
C'est ce que je veux [se skəʒ vø]

NOTE. — It is doubtful whether beginners should be encouraged in the suppression of ə in accordance with rule (*c*), except, of course, in forms like «qu'est-ce que.» Even when reduced to rules, the suppression of ə remains a matter of speech rapidity and taste.

II. ORTHOGRAPHIC RULES FOR CONSONANTS

1. Final consonants (single or in groups) are generally silent, unless linked to a following word.

ses doigts blancs [se dwa blɑ̃]; leurs beaux corps [lœɪr bo kɔɪr];

but: **leurs amis** [lœɪr zami].

2. Final **f**, **c**, **l** are usually pronounced.

Avec un tel chef [avɛk œ̃ tɛl ʃɛf].

3. Final **r** is pronounced: — (*a*) in monosyllables: **mer** [mɛɪr], **cher** [ʃɛɪr], **fer** [fɛɪr], **fier** [fjɛɪr], **hier** [jɛɪr]. (*b*) in final groups when followed by one or two consonants: **vert** [vɛɪr], **corps** [kɔɪr], **nerfs** [nɛɪr]. (*c*) in polysyllables, unless preceded by **e**: **désir** [deziɪr], **porteur** [pɔrtœɪr].

4. Final **r** is silent in polysyllables when preceded by **e**: **donner** [dɔne], **aller** [ale], **marcher** [marʃe], **acier** [asje].

5. Final consonants followed by a mute **e** are pronounced energetically, so much so that their articulation is sometimes confused with the pronunciation of the **e**: **robe** [rɔb], **aide** [ɛɪd], **vague** [vag], **ronde** [rõɪd], **verte** [vɛrt].

Exceptions to rule 1:

Final consonants are usually pronounced in Christian names: Alfred [alfred], Ernest [ɛrnest].

Final consonants are pronounced in: club [klyb], sud [syd], ouest [wɛst], est [ɛst], cap [kap], cinq [sɛ̃ɪk],

fils [fis], mars [mars], hélas [elɑɪs], lis [lis], ours [urs], sens [sɑ̃ɪs], tous [tus] (*pronoun*), bis [bis], omnibus [ɔmnibyɪs], dot [dɔt], net [nɛt], huit [ɥit], préfixe [prefiks], correct [kɔrɛkt], abrupt [abrypt], rapt [rapt] (*and a few others*).

Exceptions to rule 2:

Final **f** is silent in: clef [kle], nerf [nɛɪr], cerf [sɛɪr], bœufs [bø], œufs [ø].

Final **l** is silent in: baril [bari], fusil [fyzi], gentil [ʒɑ̃ti], outil [uti], sourcil [sursi] (*and a few others*).

Final **c** is silent in: estomac [ɛstɔma], tabac [taba], porc [pɔɪr] (*and a few others*); *and in* blanc [blɑ̃], banc [bɑ̃] (*after nasal* ɑ̃).

Exceptions to rule 4:

Final **r** is pronounced in polysyllables: hiver [ivɛɪr], enfer [ɑ̃fɛɪr], cuiller [kujɛɪr], cancer [kɑ̃sɛɪr], amer [amɛɪr], éther [etɛɪr] (*and a few others*).

The letter **r** is silent in: monsieur [məsjø], volontiers [vɔlɔ̃tje] (*and a few others*).

6. Other consonants:

c	=k	before *a*, *o*, *u*:	car [kar], colis [kɔli], culotte [kylɔt].
c	=s	before *e*, *i* (*y*):	ceci [sɔsi], cire [siɪr], cédé [sede], vice [vis].
ç	=s	always:	garçon [garsɔ̃], leçon [lɔsɔ̃].
g	=g	before *a*, *o*, *u*:	gai [ge], gorge [gɔrʒ], aigu [ɛgy].
g	=ʒ	before *e*, *i*, *y*:	genêt [ʒɔnɛ], gilet [ʒilɛ], gymnase [ʒimnɑɪz].

ch	=ʃ	usually:	chose [ʃoɪz], chaise [ʃɛɪz], vache [vaʃ].
il (final) **ill** (medial)	=j	after *a*, *e*, *ie*, *eu*, *œ*, *ue*, *ou*, *u*:	travail [travaɪj], travailler [travaje], conseil [kõsɛɪj], oreille [ɔrɛɪj], vieil [vjɛɪj], deuil [dœɪj], œil [œɪj], accueil [akœɪj], patrouille [patruɪj], anguille [ãgiɪj], cuiller [kyjɛɪr].
ille	=iɪj	generally after consonants:	fille [fiɪj], pastille [pastiɪj], grille [griɪj] (*few common exceptions:* ville [vil], mille [mil], pupille [pypil]).
s	=z	between vowels:	rose [roɪz], chose [ʃoɪz], baiser [bɛze].
ss	=s	between vowels:	laisser [lɛse], passer [pase], ramasser [ramase].
t	=s	in endings *–tion*, *–tie* (when=English *–cy*), *–tial*, *–tiel:*	nation [naɪsjõ], démocratie [demɔkrasi], initial [inisjal], essentiel [esãsjɛl].
ph	=f	always:	phrase [fraɪz], épitaphe [epitaf].
qu	=k	generally:	qui [ki], quand [kã], quérir [keriɪr].
w	=v	always:	wagon [vagõ].

x =ks, gz, k	very much as in English:	expliquer [eksplike], example [egzãɪpl], exception [eksepsjõ].
x =z	in:	dixième [dizjɛm], sixième [sizjɛm]; *but:* soixante [swasãɪt].

III. PROGRESSIVE DRILLS

Front Vowels

As the French consonants **r** and **l** (initial and final) are the most difficult, the following exercise is suggested before each drill:

l.....**i**	**i**.....**l**	**r**.....**i**	**i**.....**r**
l.....**e**	**e**.....**l**	**r**.....**e**	**e**.....**r**
l.....**ɛ**	**ɛ**.....**l**	**r**.....**ɛ**	**ɛ**.....**r**
l.....**a**	**a**.....**l**	**r**.....**a**	**a**.....**r**

i

ORTHOGRAPHIC RULE

i spelled
- **i** — lit [li].
- **î** — île [il].
- **ï** — haïr [aiɪr].
- **y** — synonyme [sinɔnim].

WORD DRILL

midi [mi di]	**timide** [ti mid]	**lyre** [liɪr]	**dire** [diɪr]
fini [fi ni]	**visible** [vi zibl]	**style** [stil]	**lire** [liɪr]
livide [li vid]	**rigide** [ri ʒid]	**type** [tip]	**pire** [piɪr]
difficile [di fi sil]	**minime** [mi nim]	**gîte** [ʒit]	**cire** [siɪr]
disciple [di sipl]	**ministre** [mi nistr]	**île** [il]	**mire** [miɪr]

SENTENCE DRILL

(In the phonetic transcription of the sentences, word-groups are indicated by ‖. The sign ‖, then, indicates a slight pause (convenient in the longer sentences for taking breath). The syllables in black-face type contain the stress. The final stress in each word-group, just before ‖, dominates the other stresses. The student, however, should not tap this stress in the English fashion. His voice should rise gradually to meet it.)

Quand le dîner est[1]-il servi? **kɑ̃** lə **dine** ‖ **e til** sɛrvi?	When is the dinner served?
A midi précis le dîner est servi. a **midi** presi ‖ lə **dine** ‖ e sɛrvi.	At exactly twelve, the dinner is served.
Comment l'oiseau fait-il son nid? kɔmɑ̃ lwazo ‖ fɛ **til** ‖ sɔ̃ **ni**?	How does the bird build its nest?
Petit à petit, l'oiseau fait son nid. pəti ta pəti ‖ lwazo fɛ sɔ̃ **ni**.	Little by little the bird builds its nest. (French proverb.)
Où est la ville qu'il visite? **u** e la **vil** ‖ **kil** vizit?	Where is the city that he is visiting?
Vis-à-vis de l'île est la ville qu'il visite. vi za **vi** də **lil** ‖ e la **vil** ‖ **kil** vizit.	Opposite the island is the city that he is visiting.

[1] The author recognizes the fact that the sound for «est» is not exactly **e**; nor is it exactly **ɛ**. It is intermediary between **e** and **ɛ** but closer to **e**, except in positions like «est-ce que» [ɛs kə].

e likewise vacillates a great deal between **e** and **ɛ** in unstressed positions in monosyllables. The tense **e** occurs as a rule only in stressed positions in monosyllables. In other positions, it is likely to be slightly relaxed.

e

ORTHOGRAPHIC RULE

e spelled

- **é** always: été [ete], donné [dɔne].
- **e** plus final silent consonant except *t*: aller [ale], pied [pje], mes [me], allez [ale], nez [ne].
- **e** plus *ss*, *ff*, in prefixes: dessert [desɛr], effet [efɛ], essuyer [esɥije].
- **ai** verb endings only: j'ai [ʒe], j'aurai [ʒɔre].
- **œ** in uncommon words: œsophage [ezɔfaɪʒ], œdipe [edip].

WORD DRILL

bébé [be be]	**préférer** [pre fe re]	**nez** [ne]
bénéfice [be ne fis]	**répéter** [re pe te]	**lisez** [li ze]
décédé [de se de]	**céder** [se de]	**chez** [ʃe]
délégué [de le ge]	**décider** [de si de]	**pied** [pje]
félicité [fe li si te]	**diviser** [di vi ze]	**et** [e]

SENTENCE DRILL

Qui a été chez le fermier l'année passée?
ki a ete ‖ ʃe lə fɛrmje ‖ lane pɑse?
Who went to the farmer's last year?

J'ai été chez le fermier l'année passée.
ʒe ete ‖ ʃe lə fɛrmje ‖ lane pɑse.
I went to the farmer's last year.

Qui a été le premier dans le pré?
ki a ete ‖ lə prəmje ‖ dɑ̃ lə pre?
Who was the first in the field?

Tout l'été le fermier a été le premier dans le pré.
tu lete ‖ lə fɛrmje ‖ a ete ‖ lə prəmje ‖ dɑ̃ lə pre.
All summer the farmer was the first in the field.

Qui a donné ses clefs à ses ouvriers? — Who gave his keys to his laborers?
ki a dɔne se kle ‖ a se zuvrie?

Je les ai données à ses ouvriers. — I gave them to his laborers.
ʒə le ze dɔne ‖ a se zuvrie.

ɛ

ORTHOGRAPHIC RULE

ɛ spelled

è always:	père [pɛɪr], mère [mɛɪr], frère [frɛɪr], lumière [lymjɛɪr].
ê always:	tête [tɛɪt], chêne [ʃɛɪn], forêt [fɔrɛ].
e plus a sounded consonant or silent *t*, *ct*:	terre [tɛɪr], mer [mɛɪr], dernier [dɛrnje], miel [mjɛl], bec [bɛk]; insecte [ɛ̃sɛkt], baquet [bakɛ], rester [rɛste], respect [rɛspɛ].
ai usually, except verb endings:	aile [ɛl], air [ɛɪr], vrai [vrɛ], mais [mɛ].
ei usually:	neige [nɛɪʒ], peine [pɛn], reine [rɛɪn].

WORD DRILL

mère [mɛɪr]	**fer** [fɛɪr]	**laide** [lɛd]
père [pɛɪr]	**cher** [ʃɛɪr]	**aimer** [ɛ me]
frère [frɛɪr]	**bête** [bɛɪt]	**laisser** [lɛ se]
chère [ʃɛɪr]	**même** [mɛɪm]	**baisser** [bɛ se]
rivière [ri vjɛɪr]	**grêle** [grɛɪl]	**billet** [bi jɛ]
lisière [li zjɛɪr]	**belle** [bɛl]	**décès** [de sɛ]

terre [tɛɪr]	**cette** [sɛt]	**respect** [rɛs pɛ]
pierre [pjɛɪr]	**dette** [dɛt]	**effet** [e fɛ]
lierre [ljɛɪr]	**vrai** [vrɛ]	**décret** [de krɛ]
mer [mɛɪr]	**aise** [ɛɪz]	**gilet** [ʒi lɛ]
bercer [bɛr se]	**ternir** [tɛr niɪr]	**reine** [rɛɪn]
permis [pɛr mi]	**treize** [trɛɪz]	**pleine** [plɛn]
dernier [dɛr nje]	**seize** [sɛɪz]	**sommeil** [sɔ mɛɪj]
fermer [fɛr me]	**neige** [nɛɪʒ]	**conseil** [kɔ̃ sɛɪj]
servir [sɛr viɪr]	**peine** [pɛn]	**soleil** [sɔ lɛɪj]

SENTENCE DRILL

Cette belle pêche est-elle sèche?
sɛt bɛl pɛɪʃ ‖ e tɛl sɛʃ?
Is this beautiful peach dry?

Toute belle qu'elle est, cette belle pêche est très sèche.
tut bɛl kɛl e ‖ sɛt bɛl pɛɪʃ ‖ e trɛ sɛʃ.
As beautiful as it is, this beautiful peach is very dry.

A quoi sert cette lumière verte?
a kwa sɛɪr ‖ sɛt lymjɛɪr vɛrt?
For what is this green light used?

Cette lumière verte sert à faire des signaux militaires.
sɛt lymjɛɪr vɛrt ‖ sɛɪr ta fɛɪr ‖ de siɲo militɛɪr.
This green light is used to make military signals.

La canonnière était-elle en mer pendant la guerre?
la kanɔnjɛɪr ‖ etɛ tɛl ɑ̃ mɛɪr ‖ pɑ̃dɑ̃ la gɛɪr?
Was the gunboat at sea during the war?

La canonnière était en mer pendant la guerre.
la kanɔnjɛɪr ‖ etɛ tɑ̃ mɛɪr ‖ pɑ̃dɑ̃ la gɛɪr.
The gunboat was at sea during the war.

a

ORTHOGRAPHIC RULE

a spelled	**a**	generally:	ma [ma], la [la], chat [ʃa], patte [pat].
	â	in verb endings *-âmes, -âtes, -ât* only:	nous mangeâmes [nu mɑ̃ʒam], vous mangeâtes [mɑ̃ʒat].
	à	always:	là [la], çà [sa], à [a].
	oi (**oy**)	generally:	moi [mwa], toi [twa], fois [fwa], soir [swaɪr], l'oiseau [lwazo].
	em	in a few words:	femme [fam], evidemment [evidamɑ̃] (*in adverbs*).

WORD DRILL

la [la]	**chat** [ʃa]	**moi** [mwa]	**tabac** [ta ba]
ça [sa]	**patte** [pat]	**toi** [twa]	**achat** [a ʃa]
ma [ma]	**mal** [mal]	**voilà** [vwala]	**animal** [a ni mal]
ta [ta]	**canne** [kan]	**loyal** [lwa jal]	**malade** [ma lad]
sa [sa]	**nappe** [nap]	**loyer** [lwa je]	**madame** [ma dam]

SENTENCE DRILL

La malade va-t-elle mal?
la **malad** ‖ va tɛl **mal**?
Is the patient feeling badly?

La malade va très mal.
la **malad** ‖ va trɛ **mal**.
The patient is feeling very badly.

Où est la dame qui a sa place?
u e la **dam** ‖ ki a sa **plas**?
Where is the lady who has her place?

Voilà la dame qui a sa place.
vwala la dam || **ki a sa plas.**

There is the lady who has her place.

Qui doit partir pour Paris ce soir?
ki ˜ dwa partiːr || puːr pari || sə **swaːr?**

Who intends to leave for Paris to-night?

Papa doit partir pour Paris ce soir.
papa dwa partiːr || puːr pari || sə **swaːr.**

Papa intends to leave for Paris to-night.

ɑ

ORTHOGRAPHIC RULE

ɑ spelled

a	plus sounded *s* or *z*:	classe [klɑɪs], tasse [tɑɪs], vase [vɑɪz].
a	before endings *–tion, –sion, –ille:*	nation [nɑsjõ], passion [pɑsjõ], bataille [bɑtɑɪj].
oi	before silent consonants in a few words:	bois [bwɑ], mois [mwɑ], noix [nwɑ], poids [pwɑ].
a	in words like:	fable [fɑɪbl], flamme [flɑɪm], climat [klimɑ], cadavre [kɑdɑɪvr].
â	generally:	château [ʃɑto], âne [ɑɪn].
oë	in a few words:	poële [pwɑɪl].

WORD DRILL

mât [mɑ]	**pas** [pɑ]	**gaze** [gɑɪz]	**bois** [bwɑ]
pâle [pɑɪl]	**tas** [tɑ]	**case** [kɑɪz]	**noix** [nwɑ]
pâte [pɑɪt]	**bas** [bɑ]	**vase** [vɑɪz]	**poids** [pwɑ]
tâche [tɑɪʃ]	**lasser** [lɑ se]	**fable** [fɑɪbl]	**croix** [krwɑ]
grâce [grɑɪs]	**passer** [pɑ se]	**câble** [kɑɪbl]	**sabre** [sɑɪbr]

SENTENCE DRILL

Qui ramasse les trois tasses? **ki ramaːs ‖ le trwa taːs?**	Who is picking up the three cups?
Jeanne ramasse les trois tasses. **ʒaːn ramaːs ‖ le trwa taːs.**	Jeanne is picking up the three cups.
Comment arrive-t-on là-bas? **kɔmɑ̃ ariv tɔ̃ la baˑ?**	How does one get there?
Pas à pas on arrive là-bas. **pa za pa ‖ ɔ̃ nariv la baˑ.**	Step by step one gets there.
Jacques a-t-il frayé cette voie dans les bois? **ʒaːk ‖ a til frɛje sɛt vwa ‖ dɑ̃ le bwa?**	Did James cut this path through the woods?
En trois mois, Jacques a frayé cette voie dans les bois. **ɑ̃ trwa mwa ‖ ʒaːk a frɛje sɛt vwa ‖ dɑ̃ le bwa.**	In three months, James cut this path through the woods.

ɔ

ORTHOGRAPHIC RULE

ɔ spelled	**o**	before a final sounded consonant except *z*:	bord [bɔɪr], coq [kɔk], dot [dɔt], fol [fɔl].
	o	plus one or two consonants, plus mute *e*:	école [ekɔl], forte [fɔrt], porte [pɔrt], folle [fɔl].
	o	beginning a syllable, generally; or when final vowel followed by a consonant:	monotone [mɔnɔtɔn], octobre [ɔktɔɪbr].

ɔ spelled	**o** before sound of *s* in unstressed syllables:	hospice [ɔspis], social [sɔsjal].
	au usually before *r*:	j'aurai [ʒɔre], je saurai [ʒə sɔre].
	um when *m* is sounded (few words) like:	maximum [maksimɔm], minimum [minimɔm].
	oo in a few words:	alcool [alkɔl], looch [lɔk].

WORD DRILL

or [ɔɪr]	**bonnet** [bɔ nɛ]	**sotte** [sɔt]
bord [bɔɪr]	**correct** [kɔ rɛkt]	**folle** [fɔl]
corps [kɔɪr]	**tonnerre** [tɔ nɛɪr]	**somme** [sɔm]
fort [fɔɪr]	**pommier** [pɔ mje]	**j'aurais** [ʒɔ rɛ]
tort [tɔɪr]	**pomme** [pɔm]	**mauvais** [mɔ vɛ]
donner [dɔ ne]	**gosse** [gɔs]	**je saurais** [ʒə sɔ rɛ]

SENTENCE DRILL

ɔ before *r*[1]:

Qui dort au port des morts? — Who sleeps in the haven of the dead?
ki dɔɪr ‖ o pɔɪr ‖ de mɔɪr?

«Au port des morts tout dort.» — In the haven of the dead everything sleeps.
o pɔɪr de mɔɪr ‖ tu dɔɪr.

ɔ before other consonants:

Qui sonne la cloche de l'école? — Who is ringing the bell of the school?
ki sɔn ‖ la klɔʃ də lekɔl?

L'homme sonne la cloche de l'école. — The man is ringing the bell of the school.
lɔm sɔn ‖ la klɔʃ də lekɔl.

Notre pommier donne-t-il de bonnes pommes? — Does our apple-tree bear good apples?
nɔtr pɔmje ‖ dɔn til ‖ də bɔn pɔm?

[1] The student will note the difference between ɔ plus r and ɔ plus other consonants. See page 6.

Notre pommier donne de bonnes pommes en automne.
nɔtr pɔmje ‖ dɔn də bɔn pɔm ‖ ɑ̃ nɔtɔn.

Our apple-tree bears good apples in autumn.

o

ORTHOGRAPHIC RULE

o spelled

ô	always, except *hôpital, hôtel, rôti, aumône:*	nôtre [noɪtr], vôtre [voɪtr], dôme [doɪm].
o	when final sound:	pot [po], dos [do], zéro [zero].
o	plus sound of **z**:	chose [ʃoɪz], rose [roɪz].
au	generally (see *au* for [ɔ]):	aube [oɪb], autre [oɪtr], pauvre [poɪvr].
eau	always:	eau [o], peau [po], oiseau [wazo].

WORD DRILL

dos [do]	**chose** [ʃoɪz]	**côte** [koɪt]	**eau** [o]
sot [so]	**rose** [roɪz]	**pôle** [poɪl]	**peau** [po]
mot [mo]	**pose** [poɪz]	**dépôt** [de po]	**veau** [vo]
pot [po]	**prose** [proɪz]	**trône** [troɪn]	**pauvre** [poɪvr]
gros [gro]	**close** [kloɪz]	**rôle** [roɪl]	**aube** [oɪb]

SENTENCE DRILL

Le beau drapeau de ce vaisseau est-il un cadeau de nos matelots?
lə bo drapo ‖ də sə vɛso ‖ e til œ̃ kado ‖ də no matlo?

Is the beautiful flag of this ship a gift of our sailors?

Le beau drapeau de ce vaisseau est un cadeau de nos matelots.
lə bo drapo ‖ də sə vɛso ‖ e tœ̃ kado ‖ də no matlo.
The beautiful flag of this ship is a gift of our sailors.

Un gros pot d'eau vaut-il un sot médecin pour bien des maux?
œ̃ gro po do ‖ vo til œ̃ so medsɛ̃ ‖ puːr bjɛ̃ de mo?
Is a big pitcher of water worth a stupid doctor for many an ill?

Un gros pot d'eau vaut un sot médecin pour bien des maux.
œ̃ gro po do ‖ vo tœ̃ so medsɛ̃ ‖ puːr bjɛ̃ de mo.
A big pitcher of water is worth a stupid doctor for many an ill.

Le pauvre qui fait l'aumône est-il drôle?
lə poːvr ki fɛ lomɔn ‖ e til droːl?
Is the beggar funny who gives alms?

C'est un drôle de pauvre qui fait l'aumône aux autres.
se tœ̃ droːl də poːvr ‖ ki fɛ lomɔn o zoːtr.
He is a funny beggar who gives alms to others.

u

ORTHOGRAPHIC RULE

u spelled **ou** always: moulin [mulɛ̃], court [kuːr], doux [du].

WORD DRILL

où [u]	**goût** [gu]	**loup** [lu]	**poudre** [pudr]
cou [ku]	**goutte** [gut]	**lourd** [luːr]	**pour** [puːr]
cour [kuːr]	**houle** [ul]	**mou** [mu]	**sous** [su]
doux [du]	**joue** [ʒu]	**mouche** [muʃ]	**tout** [tu]
fou [fu]	**jour** [ʒuːr]	**pouce** [pus]	**vous** [vu]

SENTENCE DRILL

Les jours sont-ils courts quand la vie est douce?
le ʒuːr ‖ sɔ̃ til kuːr ‖ kɑ̃ la vi
e dus?

Are the days short when life is sweet?

Tous les jours sont courts quand la vie est douce.
tu le ʒuːr sɔ̃ kuːr ‖ kɑ̃ la
vi e dus.

All the days are short when life is sweet.

Coûte que coûte, les troupes refoulent-elles l'ennemi partout?
kut kə kut ‖ le trup ‖ rəful-
rɔ̃ tɛl lɛnmi partu?

Cost what it may, will the troops hurl back the enemy everywhere?

Coûte que coûte, les troupes refoulent l'ennemi partout.
kut kə kut ‖ le trup rəful-
rɔ̃ lɛnmi . partu.

Cost what it may, the troops will hurl back the enemy everywhere.

Mixed Vowels

l.....y	y.....l	r.....y	y.....r
l.....ø	ø.....l	r.....ə	
l.....œ	œ.....l	r.....œ	œ.....r
l.....ə			

y

ORTHOGRAPHIC RULE

y spelled
- **u** always: fumée [fyme], rue [ry], lu [ly], dur [dyːr].
- **eu** forms of *avoir* only: j'eus [ʒy], tu eus [ty y], il eut [il y].

WORD DRILL

mue [my]	**but** [by]	**du** [dy]	**lune** [lyn]
mule [myl]	**bûche** [byʃ]	**dur** [dyɪr]	**rue** [ry]
mur [myɪr]	**bugle** [bygl]	**fur** [fyɪr]	**ruse** [ryɪz]
musée [myze]	**pu** [py]	**grue** [gry]	**tu** [ty]
murmure [myrmyɪr]	**pur** [pyɪr]	**jus** [ʒy]	**vue** [vy]

SENTENCE DRILL

Le mur murant Namur rend-il Na-
lə **myːr** myrɑ̃ namyːr ‖ rɑ̃ **til** na-
mur murmurant?
myːr myrmyrɑ̃?

Does the wall closing upon Namur make Namur murmur?

Le mur murant Namur rend Namur
lə **myːr** myrɑ̃ namyːr ‖ rɑ̃ namyːr
murmurant.
myrmyrɑ̃.

The wall closing upon Namur makes Namur murmur.

Au fur et à mesure, s'assure-t-on le
o **fyːr** e a məzyːr ‖ sasyr **tõ** lə
futur?
fytyːr?

Does one assure one's future gradually?

Au fur et à mesure, on s'assure le
o **fyːr** e a məzyːr ‖ õ sasyːr lə
future.
fytyːr.

Gradually, one assures one's future.

Est-ce que plus d'une culbute vient
ɛs kə **ply** dyn **kylbyt** ‖ vjɛ̃
d'une lutte ridicule?
dyn **lyt** ridi**kyl**?

Does many a fall come from an uneven fight?

Plus d'une culbute vient d'une lutte
ply dyn **kylbyt** ‖ vjɛ̃ dyn **lyt**
ridicule.
ridi**kyl**.

Many a fall comes from an uneven fight.

ø

ORTHOGRAPHIC RULE

ø spelled { **eu** generally: peu [pø], je peux [ʒə pø], bleu [blø].
œu when final sound: œufs [ø], bœufs [bø].

WORD DRILL

eux [ø]	**gueux** [gø]	**queue** [kø]	**vœu** [vø]
bleu [blø]	**jeu** [ʒø]	**Meuse** [møɪz]	**bœufs** [bø]
deux [dø]	**creux** [krø]	**veux** [vø]	**œufs** [ø]
feu [fø]	**peu** [pø]	**ceux** [sø]	**nœud** [nø]
feutre [føɪtr]	**preux** [prø]	**lieu** [ljø]	

SENTENCE DRILL

Que voulez-vous pour ce gueux?
kə vule **vu** || puːr sə **gø**?
What do you want for this beggar?

Je veux deux œufs pour ce gueux.
ʒə **vø** **dø zø** || puːr sə **gø.**
I want two eggs for this beggar.

Quel bleu est dans ses yeux?
kɛl **blø** || e dɑ̃ se **zjø**?
What blue is in her eyes?

Le bleu des cieux est dans ses yeux.
lə **blø** de **sjø** || e dɑ̃ se **zjø.**
The blue of heaven is in her eyes.

Ces deux vieux verront-ils mieux si Dieu veut?
se dø **vjø** || vɛrɔ̃ til **mjø** || si djø **vø**?
Will these two old folks see better with God's help?

Peu à peu, ces deux vieux verront mieux, si Dieu veut.
pø a **pø** || se dø **vjø** || vɛrɔ̃ **mjø** || si djø **vø.**
Little by little, these two old folks will see better, with God's help.

œ

ORTHOGRAPHIC RULE

œ spelled

eu	regularly before sounded consonant, except *t* or sound of *z*:	fleur [flœɪr], demeure [dəmœɪr], jeune [ʒœn], feuille [fœɪj].
œu	plus a sounded consonant:	œuf [œf], sœur [sœɪr].
œ	in a few words:	œil [œɪj], œillet [œjɛ].
ue	before final *il*:	orgueil [ɔrgœɪj].

WORD DRILL

heure [œɪr]	**œuf** [œf]	**fleuve** [flœɪv]
peur [pœɪr]	**bœuf** [bœf]	**seuil** [sœɪj]
fleur [flœɪr]	**œuvre** [œɪvr]	**deuil** [dœɪj]
leur [lœɪr]	**jeune** [ʒœn]	**feuille** [fœɪj]
beurre [bœɪr]	**neuf** [nœf]	**accueil** [a kœɪj]
cœur [kœɪr]	**veuf** [vœf]	**recueil** [rə kœɪj]
sœur [sœɪr]	**peuple** [pœpl]	**fauteuil** [fo tœɪj]

SENTENCE DRILL

Quels cœurs demeurent toujours jeunes?
kɛl kœɪr ‖ dəmœɪr tuʒuːr ʒœn?
What hearts remain always young?

Les cœurs sans peur demeurent toujours jeunes.
le kœɪr sɑ̃ pœɪr ‖ dəmœɪr tuʒuːr ʒœn.
Hearts without fear remain always young.

Qui est l'auteur de cette œuvre?
ki e lotœɪr ‖ də set œɪvr?
Who is the author of this work?

L'auteur de cette œuvre est la sœur du docteur.
lotœːr də set œːvr ‖ e la sœːr dy dəktœːr.
The author of this work is the sister of the doctor.

Que cueille-t-il parmi les feuilles?
kə kœːj til ‖ parmi le fœːj?
What is he gathering among the leaves?

Parmi les feuilles, il cueille neuf fleurs.
parmi le fœːj ‖ il kœːj nœ flœːr.
Among the leaves, he is gathering nine flowers.

ə

ORTHOGRAPHIC RULE

ə spelled
- **e** in monosyllables: me [mə], te [tə].
- **e** before single consonant followed by a vowel: petit [pəti].
- **e** before any consonant plus *l* or *r*: regret [rəgrɛ].

WORD DRILL

me [mə]	**de** [də]	**petit** [pə ti]	**lever** [lə ve]
te [tə]	**ce** [sə]	**demi** [də mi]	**mener** [mə ne]
se [sə]	**ne** [nə]	**ceci** [sə si]	**menu** [mə ny]
le [lə]	**me** [mə]	**fenêtre** [fə nɛːtr]	**reçu** [rə sy]
que [kə]	**je** [ʒə]	**jeter** [ʒə te]	**venu** [və ny]

SENTENCE DRILL

Ce monsieur[1] menait-il le petit garçon à l'école?
sə məsjø ‖ mənɛ til ‖ lə pəti garsɔ̃ ‖ a lekɔl?
Was this gentleman taking the small boy to school?

[1] «monsieur» contains the only ə spelled by **on**, but as it is a most common word commonly mispronounced, it is given here for special drill.

Ce monsieur menait le petit garçon à l'école.
sə məsjø ‖ mənɛ lə pəti garsɔ̃ ‖ a lekɔl.

This gentleman was taking the small boy to school.

The Nasal Vowels

It may not be amiss to repeat here the most important remarks about French nasal vowels.

In ordinary orthography, the nasal vowels are spelled by adding **n** or **m** to the oral vowel, but *there must not be the slightest trace of* **n** *or* **m** *in the pronunciation.* Examples: **bon** [bɔ̃], **grand** [grɑ̃], **monde** [mɔ̃ɪd], **fin** [fɛ̃], **un** [œ̃], **plein** [plɛ̃], **impossible** [ɛ̃pɔsibl].

If the **n** or **m** is followed by a vowel, by the rules of syllabication the **n** or **m** goes to the following vowel, and the previous vowel is denasalized.[1]

Observe:

un [œ̃] and **une** [yn]
fin [fɛ̃] and **fine** [fin]
latin [latɛ̃] and **latine** [latin]
plein [plɛ̃] and **pleine** [plɛn]
matin [matɛ̃] and **matinée** [matine]

The same denasalization takes place if the **n** or **m** is doubled.

Observe:

bon [bɔ̃] and **bonne** [bɔn]
son [sɔ̃] and **sonne** [sɔn]
an [ɑ̃] and **année** [ane]

Rare exceptions; e.g., **ennui** [ɑ̃nɥi].

[1] When final **n** is pronounced as a linking consonant, the preceding vowel is partially or completely denasalized according to the rapidity of speech; e.g., **mon ami** = [mɔ̃ nami] *or* [mɔ nami].

ɑ̃

ORTHOGRAPHIC RULE

ɑ̃ spelled **an**, **am**, **en**, **em**	final or before a consonant:	l'an [ɑ̃], plante [plɑ̃ːt], blanc [blɑ̃].
		champ [ʃɑ̃], ambre [ɑ̃ːbr].
		enfant [ɑ̃fɑ̃], dents [dɑ̃].
		temps [tɑ̃].

WORD DRILL

an [ɑ̃]	**chambre** [ʃɑ̃ːbr]	**cent** [sɑ̃]
en [ɑ̃]	**membre** [mɑ̃ːbr]	**semble** [sɑ̃ːbl]
dans [dɑ̃]	**prendre** [prɑ̃ːdr]	**rendu** [rɑ̃ dy]
dent [dɑ̃]	**rendre** [rɑ̃ːdr]	**remplir** [rɑ̃ pliːr]
champ [ʃɑ̃]	**temps** [tɑ̃]	**ramper** [rɑ̃ pe]
chant [ʃɑ̃]	**tenter** [tɑ̃ te]	**ranger** [rɑ̃ ʒe]
grande [grɑ̃ːd]	**tante** [tɑ̃ːt]	**penser** [pɑ̃ se]
gendre [ʒɑ̃ːdr]	**sans** [sɑ̃]	**panser** [pɑ̃ se]

SENTENCE DRILL

Qu'entendez-vous tout le temps
kɑ̃tɑ̃de **vu** ‖ tu lə **tɑ̃** ‖
dans les champs?
dɑ̃ le **ʃɑ̃**?

What do you hear all the time in the fields?

J'entends tout le temps le chant des
ʒɑ̃tɑ̃ tu lə tɑ̃ ‖ lə **ʃɑ̃** de
enfants dans les champs.
zɑ̃fɑ̃ ‖ dɑ̃ le **ʃɑ̃**.

I hear all the time the song of the children in the fields.

õ

ORTHOGRAPHIC RULE

õ spelled { **on** / **om** } final or before a consonant: { bon [bõ], hirondelle [irõdɛl]. / ombre [õɪbr], trompe [trõɪp]. }

WORD DRILL

bon [bõ]	**songe** [sõɪʒ]	**fonder** [fõ de]
long [lõ]	**bronze** [brõɪz]	**onde** [õɪd]
rond [rõ]	**annonce** [a nõɪs]	**profonde** [prɔ fõɪd]
nom [nõ]	**ponton** [põ tõ]	**seconde** [sə gõɪd]
comble [kõɪbl]	**combat** [kõ ba]	**blonde** [blõɪd]
tombeau [tõ bo]	**compte** [kõɪt]	**monde** [mõɪd]
onze [õɪz]	**conte** [kõɪt]	**ronde** [rõɪd]

SENTENCE DRILL

Les bons comptes font-ils les bons amis?
le bõ **kõɪt** ‖ fõ til le bõ zami?

Do short reckonings make long friends?

Les bons comptes font les bons amis.
le bõ **kõɪt** ‖ fõ le bõ zami.

Short reckonings make long friends.

ɑ̃ and õ

Ce banc est-il bon pour les gens qui sont lents?
sə **bɑ̃** ‖ e til **bõ** ‖ puɪr le **ʒɑ̃** ‖ ki sõ **lɑ̃**?

Is this bench good for people who are slow?

Ce banc est bon pour les gens qui sont lents.
sə bɑ̃ e bɔ̃ || pur le ʒɑ̃ || ki
sɔ̃ lɑ̃.

This bench is good for people who are slow.

ɑ̃ and ɔ̃ plus a consonant

Quelle langue tout le monde demande-t-il à apprendre?
kɛl lɑ̃:g || tu lə mɔ̃:d || dəmɑ̃:d til a aprɑ̃:dr?

What language is everybody asking to learn?

Tout le monde demande à apprendre le français.
tu lə mɔ̃:d || dəmɑ̃:d a aprɑ̃:dr || lə frɑ̃se.

Everybody is asking to learn French.

ɛ̃

ORTHOGRAPHIC RULE

ɛ̃ spelled	**in (yn)**	final or before a consonant:	fin [fɛ̃], syntaxe [sɛ̃taks].
	im (ym)		simple [sɛ̃:pl], symbole [sɛ̃bɔl].
	aim		faim [fɛ̃].
	ain		main [mɛ̃].
	ein		plein [plɛ̃].
	ien (yen)	when final:	rien [rjɛ̃], moyen [mwajɛ̃].
	en	final in a few words:	examen [egzamɛ̃].

WORD DRILL

vin [vɛ̃]	**syntaxe** [sɛ̃ taks]	**plein** [plɛ̃]
fin [fɛ̃]	**simple** [sɛ̃ɪpl]	**chien** [ʃjɛ̃]
loin [lwɛ̃]	**symbole** [sɛ̃ bɔl]	**sien** [sjɛ̃]
soin [swɛ̃]	**faim** [fɛ̃]	**main** [mɛ̃]
moins [mwɛ̃]	**saint** [sɛ̃]	**pain** [pɛ̃]

SENTENCE DRILL

Un verre plein de ce vin fin donne-t-il la faim?
œ̃ vɛɪr plɛ̃ ‖ də sə vɛ̃ fɛ̃ ‖ dɔn til
la fɛ̃?
Does one glass full of this fine wine make you hungry?

Un verre plein de ce vin fin donne la faim.
œ̃ vɛɪr plɛ̃ ‖ də sə vɛ̃ fɛ̃ ‖ dɔn la
fɛ̃.
One glass full of this fine wine makes you hungry.

Est-ce que rien ne vient en vain de mains sympathiques?
ɛs kə rjɛ̃ nə vjɛ̃ tɑ̃ vɛ̃ ‖ də
mɛ̃ sɛ̃patik?
Does anything come in vain from sympathetic hands?

Rien ne vient en vain de mains sympathiques.
rjɛ̃ nə vjɛ̃ tɑ̃ vɛ̃ ‖ də mɛ̃ sɛ̃-
patik.
Nothing comes in vain from sympathetic hands.

œ̃

ORTHOGRAPHIC RULE

œ̃ spelled { **un** / **um** / **eun** } final or before a consonant: { un [œ̃], aucun [okœ̃]. / humble [œ̃ɪbl], parfum [parfœ̃]. / jeun [ʒœ̃]. }

WORD DRILL

un [œ̃]	**emprunt** [ɑ̃ prœ̃]	**importun** [ɛ̃ pɔr tœ̃]
brun [brœ̃]	**parfum** [par fœ̃]	**lundi** [lœ̃ di]
commun [kɔ mœ̃]	**humble** [œ̃ːbl]	**jeun** [ʒœ̃]

SENTENCE DRILL

Qui a fait cet emprunt?
ki a fɛ sɛt ɑ̃prœ̃?
Who made this loan?

C'est un brun qui a fait cet emprunt.
se tœ̃ **brœ̃** ki a **fɛ** sɛt ɑ̃**prœ̃.**
It is a dark man who made this loan.

Est-ce que chacun doit éviter les parfums communs?
ɛs kə ʃakœ̃ dwa tevite ‖ le parfœ̃ kɔmœ̃?
Should every one avoid cheap perfumes?

Chacun doit éviter les parfums communs.
ʃakœ̃ dwa tevite ‖ le parfœ̃ kɔ**mœ̃.**
Every one should avoid cheap perfumes.

Denasalization

SENTENCE DRILL

Ce bon gamin aux cheveux bruns est-il latin?
sə bɔ̃ gamɛ̃ o ʃəvø **brœ̃** ‖ **etil** latɛ̃?
Is this good lad with dark hair Latin?

Ce bon gamin aux cheveux bruns est latin.
sə bɔ̃ gamɛ̃ o ʃəvø brœ̃ ‖ e latɛ̃.
This good lad with dark hair is Latin.

Cette bonne gamine à la peau brune est-elle latine?
sɛt bɔn gamin a la po bryn ‖ etɛl latin?
Is this good girl with dark skin Latin?

Cette bonne gamine à la peau brune est latine.
sɛt bɔn gamin a la po bryn ‖ e latin.
This good girl with dark skin is Latin.

Semivowels

WORD DRILL

j, **ɥ**, **w** = consonantal forms of *i*, *y*, *u*.

j	**ɥ**	**w**
bien [bjɛ̃]	**lui** [lɥi]	**Louis** [lwi]
ciel [sjɛl]	**cuit** [kɥi]	**nouer** [nwe]
dieux [djø]	**nuire** [nɥiɪr]	**noir** [nwaɪr]
fiacre [fjakr]	**luire** [lɥiɪr]	**poire** [pwaɪr]
hier [jɛɪr]	**suis** [sɥi]	**soir** [swaɪr]

SENTENCE DRILL

j

Dieu a-t-il pitié des estropiés?
djø a til pitje de zɛstrɔpje?
Does God pity the cripple?

Dieu a pitié des estropiés.
djø a pitje de zɛstrɔpje.
God pities the cripple.

ɥ

(avoid carefully the sound of *w*)

Qui fuit ce bruit depuis huit nuits? — Who has been fleeing from this noise for eight nights?
ki fɥi sə **brɥi** ‖ dəpɥi ɥi **nɥi**?

C'est lui qui fuit ce bruit depuis huit nuits. — It is he who has been fleeing from this noise for eight nights.
se **lɥi** ‖ ki **fɥi** sə **brɥi** ‖ dəpɥi ɥi **nɥi**.

w

Louis jouait-il loin de toi et de moi? — Was Louis playing far from you and me?
lwi ‖ ʒwe til **lwɛ̃** də **twa** e də **mwa**?

Louis jouait loin de toi et de moi. — Louis was playing far from you and me.
lwi ʒwɛ **lwɛ̃** də **twa** e də **mwa**.

CONSONANT DRILL

ɲ

montagne [mɔ̃ taɲ]
cygne [siɲ]
compagne [kɔ̃ paɲ]
agneau [a ɲo]
magnifique [ma ɲi fik]

ʃ

chemin [ʃmɛ̃]
chose [ʃoɪz]
acheter [aʃ te]
chien [ʃjɛ̃]
chère [ʃɛɪr]

r *medial*

trois [trwɑ]
très [trɛ]
grand [grɑ̃]
brun [brœ̃]
creux [krø]

r *initial*

rouge [ruɪʒ]
rond [rɔ̃]
riz [ri]
reine [rɛɪn]
rue [ry]

l *initial*

la lettre [la lɛtr]
le lac [lə lak]
l'eau lisse [lo lis]
la loi [la lwɑ]
le lilas [lə li lɑ]

l *final*

belle [bɛl]
femelle [fə mɛl]
sel [sɛl]
nouvelle [nu vɛl]
appel [a pɛl]

m

monument [mə ny mɑ̃]
mademoiselle [mad mwa zɛl]
madame [ma dam]
mémoires [me mwaɪr]
minimum [mi ni məm]

v (well voiced)

venir [və niːr]
voile [vwal]
vivre [viːvr]
vis-à-vis [vi za vi]
vivifier [vi vi fje]

r *final*

sur [syɪr]
pour [puɪr]
par [paɪr]
lire [liɪr]
finir [fi niɪr]

z (well voiced)

amuser [a my ze]
disette [di zɛt]
jalouse [ʒa luɪz]
cousine [ku zin]
valise [va liːz]

ʒ (well voiced)

joli [ʒɔ li]
manger [mɑ̃ ʒe]
image [i maɪʒ]
jouer [ʒwe]
neige [nɛɪʒ]

p

papa [pa pa]
préparer [pre pa re]
principe [prɛ̃ sip]
papier [pa pje]
pupitre [py piɪtr]

SENTENCES FOR PHONETIC DICTATION

i	Il lit vite les livres. il li vit le li:vr.	He reads the books quickly.
e	J'ai les clefs des salles. ʒe le kle de sal.	I have the keys to the rooms.
ɛ	Elle aime père, mère et frères. ɛl ɛm pɛ:r mɛ:r e frɛ:r.	She loves (her) father, mother, and brothers.
a	Voilà la dame qui a ma carte. vwala la dam ki a ma kart.	There is the lady who has my card.
ɑ	Jeanne a passé trois fois là-bas. ʒɑ:n a pɑse trwɑ fwa la bɑ.	Jeanne has passed three times over there.
ɔ	La bonne apporte les bonnes pommes. la bɔn apɔrt le bɔn pɔm.	The maid brings the good apples.
o	L'eau des gros pots est chaude. lo de gro po e ʃo:d.	The water of the big pots is hot.
u	La vie douce est toujours courte. la vi dus e tuʒu:r kurt.	A happy life is always short.
y	Jules a eu plus d'une culbute. ʒyl a y ply dyn kylbyt.	Jules has had many a fall.
ø	Ce monsieur veut faire deux vœux. sə məsjø vø fɛ:r dø vø.	This gentleman wants to make two vows.
œ	Leur sœur meurt de chaleur. lœ:r sœ:r mœ:r də ʃalœ:r.	Their sister is dying from the heat.
ə	Je me le disais ce matin. ʒə mə lə dize sə matɛ̃.	I was saying it to myself this morning.

j	Je lui ai lié les pieds. ʒə lɥi e lje le pje.	I have tied his feet.
w	Dans trois mois je serai loin. dɑ̃ trwɑ mwɑ ʒə sərɛ lwɛ̃.	In three months, I shall be far.
ɥ	Tout lui nuit la nuit. tu lɥi nɥi la nɥi.	Everything bothers him at night.
ɑ̃	L'enfant entre dans la chambre. lɑ̃fɑ̃ ɑ̃:tr dɑ̃ la ʃɑ̃:br.	The child enters the room.
ɔ̃	Mon vieil oncle est tombé du pont. mɔ̃ vjɛ:j ɔ̃:kl e tɔ̃be dy pɔ̃.	My old uncle fell from the bridge.
ɛ̃	Le gamin a au moins vingt chiens. lə gamɛ̃ a o mwɛ̃ vɛ̃ ʃjɛ̃.	The lad has at least twenty dogs.
œ̃	Les Huns seront bientôt humbles. le œ̃ sərɔ̃ bjɛ̃to œ̃:bl.	The Huns will soon be humble.

All nasals

On fait un bon vin blanc en France. ɔ̃ fɛ tœ̃ bɔ̃ vɛ̃ blɑ̃ ɑ̃ frɑ̃:s.	A good white wine is made in France.

IV. SPECIAL DRILLS

Even after the student has been well drilled in sounds, certain "bad habits" persist in his pronunciation. The following special drills are suggested as a remedy against their too frequent recurrence.

1. The **ə** must be rounded properly in the first syllable of words like the following:

leçon [lə sõ]	**demain** [də mɛ̃]	**jeter** [ʒə te]
mener [mə ne]	**demander** [də mɑ̃ de]	**geler** [ʒə le]
lever [lə ve]	**fenêtre** [fə nɛɪtr]	**petit** [pə ti]
semer [sə me]	**genêt** [ʒə nɛ]	**le lit** [lə li]

2. The **s** (one **s** between vowels = *z*) must be voiced sufficiently in words like the following:

chose [ʃoɪz]	**cousine** [ku zin]	**amuser** [a my ze]
rose [roɪz]	**poison** [pwa zõ]	**présent** [pre zɑ̃]
pose [poɪz]	**baiser** [bɛ ze]	**priser** [pri ze]
raser [rɑ ze]	**reposer** [rə pɔ ze]	**viser** [vi ze]

3. The **ss** (**ss** between vowels = *s*) must be unvoiced sufficiently in words like the following:

chausser [ʃo se]	**baisser** [bɛ se]
rosser [rɔ se]	**repousser** [rə pu se]
posséder [pɔ se de]	**ramasser** [ra mɑ se]
rassembler [ra sɑ̃ ble]	**pressentir** [pre sɑ̃ tiɪr]
coussin [ku sɛ̃]	**plisser** [pli se]
poisson [pwa sõ]	**visser** [vi se]

4. Only one of double consonants should be pronounced in words like the following (see rule 2, page 18, syllabic division):

difficile [di fi sil]
supplication [sy pli kɑ sjõ]
affaire [a fɛr]
aller [a le]
assez [a se]
année [a ne]
annoncer [a nõ se]
assiette [a sjɛt]
différent [di fe rã]
difforme [di fɔrm]
dissolution [di sɔ ly sjõ]
rappeler [ra pə le]

5. The endings **–tion, –sion**, in French, must not have the faintest trace of ʃ or ʒ as in English:

nation [nɑ sjõ]
motion [mo sjõ]
mission [mi sjõ]
permission [pɛr mi sjõ]
animation [a ni mɑ sjõ]
solution [sɔ ly sjõ]
discussion [dis ky sjõ]
résurrection [re zy rɛk sjõ]
tentation [tã tɑ sjõ]
version [vɛr sjõ]
aversion [a vɛr sjõ]
diversion [di vɛr sjõ]

6. The vowel sound of *i* in "it is" does not exist in French. Avoid it in words like the following:

visiter [vi zi te]
vis-à-vis [vi za vi]
visible [vi zibl]
vivifier [vi vi fje]
difficilement [di fi sil mã]
diminutif [di mi ny tif]
discipline [di si pli n]
divisible [di vi zi bl]
finissant [fi ni sã]
philosophe [fi lɔ zɔ f]
ministre [mi ni str]
militaire [mi li tɛr]

7. The nasal vowel ɑ̃ is spelled *en, em, an, am* (before consonants); the nasal vowel ɔ̃ is spelled *on, om* (before consonants). Avoid any trace of *n* or *m* in words like the following:

prendre [prɑ̃ɪdr]
vendu [vɑ̃ dy]
rendu [rɑ̃ dy]
emporter [ɑ̃ pɔr te]
remporter [rɑ̃ pɔr te]
temporaire [tɑ̃ pɔ rɛɪr]
grande [grɑ̃ɪd]
langue [lɑ̃ɪg]
demander [də mɑ̃ de]
chambre [ʃɑ̃ɪbr]
ramper [rɑ̃ pe]
ambre [ɑ̃ɪbr]
ronde [rɔ̃ɪd]
longue [lɔ̃ɪg]
monde [mɔ̃ɪd]
tomber [tɔ̃ be]
plomber [plɔ̃ be]
ombre [ɔ̃ɪbr]

8. The **h** is never sounded in French. Pronounce words like the following, as if there were no *h*:

théâtre [teɑɪtr]
thème [tɛɪm]
théière [te jɛɪr]
thèse [tɛɪz]
théorie [te ɔ ri]
cathédrale [ka te dral]
enthousiasme [ɑ̃ tu zi asm]
méthode [me tɔd]
pathétique [pa te tik]
pathos [pa tɔɪs]
athée [a te]
athlète [at lɛt]

9. **il** and **ill** (preceded by *a*, *e*, *eu*, *ou*) have the sound of **j** in words like the following:

travail [tra vaɪj]
bataille [ba taɪj]
bataillon [ba ta jɔ̃]
travailler [tra va je]
haillons [ɑ jɔ̃]
éventail [e vɑ̃ taɪj]
conseil [kɔ̃ sɛɪj]
pareil [pa rɛɪj]
soleil [sɔ lɛɪj]
deuil [dœɪj]
fauteuil [fo tœɪj]
accueil [a kœɪj]
brouillard [bru jaɪr]
bouteille [bu tɛɪj]
vieillard [vjɛ jaɪr]
abeille [abɛɪj]

10. Pronounce the initial **a** clearly without any trace of the succeeding consonants in words like the following:

animal [a ni mal]
animer [a ni me]
aller [a le]
appeler [a pə le]
habiter [a bi te]
appliquer [a pli ke]
apprendre [a prɑ̃ɪdr]
apporter [a pɔr te]
assister [a sis te]
attention [a tɑ̃ sjɔ̃]
avantage [a vɑ̃ taɪʒ]
avis [a vi]

11. Adding **e** for the feminine and the verb endings **–e, –es, –ent** brings out the final consonant only, if not already sounded:

rond [rɔ̃]
ronde [rɔ̃ɪd]
vert [vɛɪr]
verte [vɛrt]
petit [pə ti]
petite [pə tit]
il vend [il vɑ̃]
ils vendent [il vɑ̃ɪd]
il sort [il sɔɪr]
ils sortent [il sɔrt]
il chante [il ʃɑ̃ɪt]
ils chantent [il ʃɑɪt]

12. With few exceptions, a vowel denasalizes if the **n** or **m** is followed by another vowel or another **n** or **m**:

un [œ̃]
une [yn]
latin [la tɛ̃]
latine [la tin]
brun [brœ̃]
brune [bryn]
bon [bɔ̃]
bonne [bɔn]
impossible [ɛ̃ pɔ siɪbl]
imiter [i mi te]
impatient [ɛ̃ pa sjɑ̃]
immobile [i mɔ bil]
intérêt [ɛ̃ te rɛ]
inégal [i ne gal]
imbécile [ɛ̃ be sil]
immense [i mɑ̃ɪs]

13. Practice French **r** in following words, by pausing sharply after vowel sound *before* pronouncing **r**; then pronounce **r**, without changing the quality of vowel preceding:

pi .....**re** [piɪr]	**mi** .....**re** [miɪr]
li.....**re** [liɪr]	**mu**.....**r** [myɪr]
di .....**re** [diɪr]	**mè**.....**re** [mɛɪr]
pa.....**r** [paɪr]	**su** .....**r** [syɪr]
pou.....**r** [puɪr]	**sœu**.....**r** [sœɪr]
peu.....**r** [pœɪr]	**fu** .....**r** [fyɪr]

14. Practice the sound ɲ in the following words (best learned by imitation from teacher):

ligne [liɲ]	**montagne** [mɔ̃ taɪɲ]
digne [diɲ]	**compagne** [kɔ̃ paɪɲ]
signe [siɲ]	**Allemagne** [al maɪɲ]
agneau [aɲo]	**ignorant** [i ɲərɑ̃]
gagner [gɑɲe]	**magnifique** [ma ɲi fik]
poignet [pwaɲɛ]	**compagnon** [kɔ̃ pa ɲɔ̃]

15. Both l's are pronounced in words like the following:

illégal [il le gal]	**illicite** [il li sit]
illimité [il li mi te]	**illégitime** [il le ʒi tim]
illisible [il li zi bl]	**illimitable** [il li mi tabl]
illogique [il lɔ ʒik]	**illettré** [il lɛ tre]

but one **l** is pronounced in the following:

illuminer [i ly mi ne]	**illustre** [i lystr]
illusion [i ly zjɔ̃]	**illustrer** [i ly stre]
illustration [i lys trɑ sjɔ̃]	**illusoire** [i ly zwaɪr]

V. EVERYDAY PHRASES

French is a colorful language replete with exclamations and polite phrases which give life and animation to the most casual conversation. Students who have a good foundation in the language, in conversation with French people, often find themselves suddenly "stumped" and paralyzed for lack of the most common expression. Once, an American student in Paris, who had been studying French for eight years, stared most stupidly at a Frenchman who had just thanked him most profusely, because he could not remember the phrase for the equivalent of "You are quite welcome, sir!" Another student brought a newcomer to introduce him to his professor, and when he got there he was forced to use the sign language.

These everyday phrases and expressions do not find a place in a grammar course. They should be learned and memorized bodily; and the best time to learn them is at the beginning of the course when the phrases can be used as material for phonetic study and pronunciation, and especially for sentence intonation.

The phrases should be read with books closed; then repeated with English equivalents; then repeated by the class in chorus. The lesson of the day might consist of questions and answers, phonetic reading and dictation.

PHRASES DE TOUS LES JOURS

1. Salutations.
salytɑsjɔ̃.

Bonjour, monsieur, comment vous
bɔ̃ʒuːr məsjø kɔmɑ̃ vu
portez-vous aujourd'hui (ce ma-
pɔrte vu oʒurdɥi sə ma-
tin)?
tɛ̃?

1. Salutations.

Good morning (good day), sir, how are you to-day (this morning)?

Je me porte très bien, merci, et vous?
ʒə mə pɔrt trɛ bjɛ̃ mɛrsi e vu?

I am very well, thank you. How are you?

Pas mal, je vous remercie.
pɑ mal ʒə vu rəmɛrsi.

Pretty well, thank you.

Bonsoir, mon ami, comment ça va-t-il?
bɔ̃swar mɔ nami kɔmɑ̃ sa va-til?

Good evening (afternoon), my friend, how are you? (How goes it? How do you do?)

Très bien, merci, et vous?
trɛ bjɛ̃ mɛrsi e vu?

Very well, thank you. How are you?

Ça va mal. Je ne me porte pas bien.
sa va mal. ʒən mə pɔrt pɑ bjɛ̃.

Not well. I don't feel well.

C'est dommage. J'en suis bien fâché (désolé).
se dɔmaːʒ. ʒɑ̃ sɥi bjɛ̃ fɑʃe dezɔle.

It's too bad. I am very sorry.

Quelles sont les nouvelles?
kɛl sɔ̃ le nuvɛl?

What's the news?

Qu'y a-t-il de nouveau?
kja til də nuvo?

What's new?

Rien de nouveau; toujours la même chose.
nuvo tuʒuːr la mem ʃoːz.

Nothing new; always the same thing.

Tout le monde se porte-t-il bien chez vous?
tu lə mɔ̃ːd sə pɔrt til bjɛ̃ ʃe vu?

Is everybody well at home?

Parfaitement, je vous remercie; et chez vous?
parfɛtmɑ̃ ʒə vu rəmɛrsi e ʃe vu?

Perfectly well, I thank you; and at your home?

Ils vont tous bien chez moi, merci.
il võ tus bjɛ̃ ʃe mwa mersi.

They are all well at home, thank you.

Au revoir, monsieur!
o rəvwa:r məsjø!

Good-by, sir!

Bonsoir, messieurs (madame, mademoiselle).
bõswa:r mesjø madam ¦ madmwazɛl.

Good night, gentlemen (madam, miss).

Bonne nuit!
bɔn nqi!

A pleasant night!

Adieu, mon ami, bon voyage!
adjø mə nami bõ vwaja:ʒ!

Good-by, my friend, a pleasant trip!

Bonne chance! Amusez-vous bien!
bɔn- ʃã:s! amyze vu bjɛ̃!

Good luck! Enjoy yourself!

A tout à l'heure! A demain (ce soir)!
a tu ta lœ:r! a dəmɛ̃ sə swa:r!

I'll see you soon! I'll see you to-morrow! (to-night!)

Mes compliments à madame votre mère!
me kõplimã a madam vɔtr mɛr!

Give my regards to your mother!

Merci, monsieur, je n'y manquerai pas.
mersi məsjø ʒə ni mãkre pa.

Thank you, sir, I won't fail to do so.

2. Présentations.
prezãtasjõ.

2. Introduction.

Voulez-vous bien me présenter à votre ami?
vule vu bjɛ̃ mə prezãte a vɔtr ami?

Will you please introduce me to your friend?

Mais certainement. Monsieur Du-
mɛ sɛrtɛnmɑ̃. məsjø dy-
bois, permettez-moi de vous
bwa pɛrmete mwa də vu
présenter (mon ami) monsieur
prezɑ̃te mɔ nami məsjø
Dupont.
dypɔ̃.

Why certainly. Mr. Dubois, allow me to introduce to you (my friend) Mr. Dupont.

Enchanté (charmé, heureux) de faire
ɑ̃ʃɑ̃te ʃarme œrø də fɛːr
votre connaissance, monsieur.
vɔtr kɔnɛsɑ̃ːs məsjø.

I am very glad to meet you, sir.

A moi l'honneur (le plaisir), monsieur.
a mwa lɔnœːr lə pleziːr məsjø.

The pleasure is mine, sir.

Depuis quand êtes-vous ici, mon-
dəpɥi kɑ̃ ɛt vu zisi mə-
sieur?
sjø?

How long have you been here, sir?

Depuis un mois.
dəpɥi zœ̃ mwɑ.

For a month.

Vous plaisez-vous ici?
vu pleze vu zisi?

Do you like it here?

A merveille! Je m'amuse beaucoup.
a mɛrveːj! ʒə mamyːz boku.

Fine! I am having a good time (am enjoying myself).

A la bonne heure! J'en suis bien
a la bɔn œːr! ʒɑ̃ sɥi bjɛ̃
content.
kɔ̃tɑ̃.

Good! (Fine!) I am very glad.

Quant à moi, je m'ennuie beaucoup
kɑ̃ ta mwa ʒə mɑ̃nɥi boku
ici.
isi.

As for me, I get very lonesome here.

Eh bien, au revoir, monsieur; charmé de vous avoir rencontré (de faire votre connaissance).
e bjɛ̃ o rəvwaːr məsjø ʃarme də vu zavwaːr rɑ̃kɔ̃tre də fɛːr vɔtr kɔnesɑ̃ːs.

Well, good-by, sir; very glad to have met you.

Merci, monsieur. Au plaisir de vous revoir!
mɛrsi məsjø. o pleziːr də vu rəvwaːr!

Thank you, sir. I hope to see you again!

3. Politesses.
pɔlitɛs.

Je vous demande pardon, monsieur! (Mille pardons, monsieur!)
ʒə vu dəmɑ̃ːd pardɔ̃ məsjø! mil pardɔ̃ məsjø!

I beg your pardon, sir! (A thousand pardons, sir!)

Ce n'est rien. (Il n'y a pas de mal.)
sə ne rjɛ̃. il nja pɑd mal.

It's nothing. (No harm done.)

Merci. Merci bien (beaucoup). (Je vous remercie infiniment.)
mɛrsi. mɛrsi bjɛ̃ boku. ʒə vu rəmɛrsi ɛ̃finimɑ̃.

Thank you. Thank you very much. (I thank you very much.)

De rien, monsieur. Il n'y a pas de quoi.
də rjɛ̃ məsjø. il nja pɑd kwa.

You are welcome, sir. (You are welcome.)

Vous êtes bien aimable.
vu zɛt bjɛ̃ nemabl.

You are very kind.

Puis-je vous aider?
pɥiːʒ vu zede?

May I help you?

S'il vous plaît.
sil vu plɛ.

If you please.

Puis-je entrer? — May I come in?
pɥiːʒ ɑ̃tre?

Mais certainement, monsieur; pas de cérémonies. Faites donc comme chez vous. — Why certainly, sir; no ceremony. Make yourself at home.
mɛ sɛrtɛnmɑ̃ məsjø pɑd seremɔni. fɛːt dɔ̃ kɔm ʃe vu.

Pardon de vous déranger! — Pardon me for disturbing you!
pardɔ̃ də vu derɑ̃ʒe!

Faites, monsieur! (Je vous en prie!) — Certainly, sir! (Please do!)
fɛːt məsjø! ʒə vu zɑ̃ pri!

4. Le temps. — 4. The weather.
lə tɑ̃.

Quel temps fait-il? — What kind of weather is it?
kɛl tɑ̃ fe til?

Il fait beau (mauvais, bon, froid, chaud, humide). — It is fine (bad, good, cold, hot, damp) weather.
il fɛ bo mɔve bɔ̃ frwɑ ʃo ymiːd.

Quel vilain temps! Quelle chaleur! — What dreadful weather! How hot it is!
kɛl vilɛ̃ tɑ̃! kɛl ʃalœːr!

La pluie (la neige) tombe. — Rain (snow) is falling.
la plɥi la neːʒ tɔ̃ːb.

Il fait du vent (des éclairs, du tonnerre). — It is windy (lightning, thundering).
il fe dy vɑ̃ de zekleːr dy tɔnerre).

Il pleut à verse. — It is pouring down rain.
il plø a vers.

5.

Qu'est-ce qu'il y a!
kɛs kil j a!

Qu'est-ce qui est arrivé!
kɛs ki e tarive!

Rien du tout (absolument rien).
rjɛ̃ dy tu apsɔlymɑ̃ rjɛ̃.

Qu'est-ce qui vous est arrivé?
kɛs ki vu ze tarive?

Pas grand'chose (rien de sérieux); je suis tombé.
pɑ grɑ̃ʃoːz rjɛ̃ːd serjø ʒə sɥi tɔ̃be.

Vous êtes-vous fait du mal?
vu zɛt vu fɛ dy mal?

Pas du tout. Ce n'est rien.
pɑ dy tu sne rjɛ̃.

Je suis bien fâché. (J'en suis désolé.)
ʒə sɥi bjɛ̃ fɑʃe. ʒɑ̃ sɥi dezɔle.

Voulez-vous venir avec moi ou rester ici?
vule vu vənir avɛk mwa u reste isi?

Ça m'est égal; comme vous voulez.
sa me tegal kɔm vu vule.

6.

Hé! Écoutez! Un moment, s'il vous plaît!
eːj! ekute! œ̃ mɔmɑ̃ sil vu plɛ!

5.

What's the matter!

What has happened!

Nothing at all (absolutely nothing).

What has happened to you?

Nothing much (nothing serious); I fell down.

Did you hurt yourself?

Not at all. It's nothing.

I am very sorry.

Do you want to come with me or stay here?

It makes no difference to me; just as you please.

6.

Hey! Listen! One moment, please!

Qu'est-ce qu'il y a?
kes kil j a?

What's the matter?

J'ai à vous parler.
ʒe a vu parle.

I must speak to you.

Très bien; faites. (Bon; allez-y!)
trɛ bjɛ̃ fɛt. bɔ̃ ale zi!

Very well; go on. (All right; go on!)

Attendez un moment, je vous prie.
atɑ̃de zœ̃ mɔmɑ̃ ʒə vu pri.

Wait a minute, please.

Je suis à vous à l'instant.
ʒə sɥi za vu a lɛ̃stɑ̃.

I'll be with you right away.

7.

7.

Allons, partons!
alɔ̃ partɔ̃!

Come, let's go!

Après vous, madame!
aprɛ vu madam!

After you, madam!

Passez, monsieur!
pase məsjø!

Go on, sir!

Marchons-nous par ici ou par là?
marʃɔ̃ nu par isi u par la?

Shall we walk this way or that way (in this or that direction)?

Par ici.
par isi.

This way.

C'est vrai. Que je suis bête!
se vrɛ. kə ʒə sɥi bɛ:t!

That's true. How stupid I am!

Je me rappelle le chemin.
ʒəm rapɛl lə ʃmɛ̃.

I remember the road.

Je m'en souviens parfaitement.
ʒə mɑ̃ suvjɛ̃ parfɛtmɑ̃.

I remember it perfectly.

8.

Comment vous sentez-vous?
kɔmɑ̃ vu sɑ̃te vu?

Je me sens mal.
ʒəm sɑ̃ mal.

J'ai chaud (froid, faim, soif, sommeil).
ʒe ʃo frwɑ fɛ̃ swaf sɔmɛːj.

J'ai pris froid.
ʒe pri frwɑ.

Je me suis enrhumé.
ʒəm sɥi zɑ̃ryme.

J'ai mal à la tête (aux dents, à l'estomac, au cœur).
ʒe mal a la tɛːt o dɑ̃ a lestɔma o kœːr.

J'ai envie de voir le médecin.
ʒe ɑ̃vi də vwaːr lə mɛtsɛ̃.

Je me sens mieux maintenant.
ʒəm sɑ̃ mjø mɛ̃tnɑ̃.

8.

How do you feel?

I feel badly.

I am hot (cold, hungry, thirsty, sleepy).

I have caught cold.

I have caught a cold.

I have a headache (the toothache, the stomach ache, am sick of the stomach).

I feel like seeing the doctor.

I feel better now.

9.

Entrez!
ɑ̃tre!

Veuillez vous asseoir.
vœje vu zaswaːr.

Asseyez-vous, je vous prie.
aseje vu ʒə vu pri.

Ayez la bonté de vous asseoir.
ɛje la bɔ̃te də vu zaswaːr.

Auriez-vous la bonté de me donner un verre d'eau?
ɔrje vu la bɔ̃te də mə dɔne œ̃ vɛːr do?

9.

Come in!

Please sit down.

Take a seat, please.

Be kind enough to sit down.

Would you be kind enough to give me a glass of water?

Mais certainement (avec plaisir), monsieur.
mɛ sɛrtɛnmɑ̃ avɛk plɛziːr
məsjø.

Why certainly (with pleasure), sir.

Voulez-vous bien me rendre un grand service?
vule vu bjɛ̃ mə rɑ̃ːdr œ̃ grɑ̃
sɛrvis?

Will you kindly do me a favor?

Bien volontiers. Avec le plus grand plaisir du monde.
bjɛ̃ vɔlɔ̃tje avɛk lə ply grɑ̃
plɛziːr dy mɔ̃ːd.

Gladly. With the greatest pleasure.

Est-ce que je vous dérange?
ɛs kəʒ vu derɑ̃ːʒ?

Am I disturbing you?

Pas le moins du monde.
pɑ lə mwɛ̃ dy mɔ̃ːd.

Not in the least.

10. **L'heure.**
lœːr.

10. **The time of day.**

Quelle heure est-il?
kɛl œːr e til?

What time is it?

Il est tard (il est de bonne heure).
il e taːr il ed bɔ nœːr.

It is late (it is early).

Il est midi (minuit) juste (passé).
il e midi minɥi ʒyst pɑse.

It is midday (midnight) exactly (past).

Il est une heure.
il e tyn œːr.

It is one o'clock.

Il est deux heures (trois heures, quatre heures, cinq heures, six heures, sept heures, huit heures,
il e dø zœːr trwɑ zœːr
katr œːr sɛ̃ kœːr si
zœːr sɛ tœr ɥi tœːr

It is two (three, four, five, six, seven, eight, nine, ten, eleven) o'clock.

neuf heures, dix heures, onze
nœ vœːr diz œːr ɔ̃
heures).
zœːr

Il est une heure et demie (et quart, moins un quart).
il etyn œːr e dmi e kaːr
mwɛ̃ zœ̃ kaːr.

It is half past one (a quarter past one, a quarter to one).

11.

Avez-vous vu mon ami?
ave vu vy mə nami?

Non, monsieur; pas encore.
nɔ̃ məsjø pɑ zɑ̃kɔːr.

Mais si, vous l'avez vu!
mɛ si vu lave vy!

Avez-vous envie de sortir?
ave vu zɑ̃vi də sɔrtiːr.

Non, j'ai envie de rester ici.
nɔ̃ ʒe ɑ̃vi də reste isi.

Ça ne vaut pas la peine de se déranger, n'est-ce pas?
san vo pɑ la pɛn dəs deraʒe nɛs pɑ?

Qu'est-ce que ça vous fait de sortir?
kɛs kə sa vu fɛ də sɔrtiːr?

Ça ne me fait rien; c'est évident; mais ça m'embête! (C'est embêtant!)
san mə fɛ rjɛ̃ se tevidɑ̃ mɛ sa mɑ̃beːt! se tɑ̃betɑ̃!

Ça n'a pas d'importance, quand même.
sa na pɑ dɛ̃pɔrtɑ̃ːs kɑ̃ meːm.

11.

Did you see my friend?

No, sir; not yet.

Why yes, you have seen him!

Do you feel like going out?

No, I feel like staying here.

It isn't worth the trouble of disturbing one's self, is it?

What trouble is it to you to go out?

It's no trouble to me; that's evident; but it bothers me. (It's a bother.)

It's of no importance, anyway.

12.

Qu'est-ce que c'est que ça?
kɛs kə sɛk sa?

C'est un portrait à l'huile.
se tœ̃ pɔrtrɛ a lɥil.

Que c'est beau! Splendide!
kə se bo! splɑ̃did!

C'est magnifique! Superbe!
se maɲifik! syperb!

Dépêchons-nous; allons, vite!
depeʃɔ̃ nu alɔ̃ vit!

Ça ne presse pas! (Il n'y a rien qui presse.)
san prɛːs pa! il nja rjɛ̃ ki prɛːs.

Eh bien, à samedi prochain! N'y manquez pas!
e bjɛ̃ a samdi prɔʃɛ̃! ni mɑ̃ke pa!

Je n'y manquerai pas, vous pouvez en être sûr.
ʒə ni mɑ̃krɛ pa vu puve zɑ̃ ɛːtr syːr.

Qu'est-ce que vous dites?
kɛs kə vu dit?

Que voulez-vous dire?
kə vule vu diːr?

Je veux dire que c'est mal de faire cela.
ʒə vø diːr kə se mal də fɛːr ʂla.

12.

What's that?

It is an oil painting.

How beautiful! Splendid!

It is magnificent! Superb!

Let's hurry; let's go, quick!

There's no hurry!

Well, I'll see you next Saturday! Don't fail!

I won't fail; rest assured of that.

What are you saying?

What do you mean?

I mean that it is wrong to do this.

Pardon? Plaît-il?
pardõ? plɛ til?

I beg your pardon? What's that?

13.

Tiens! C'est vous? Par exemple!
tjɛ̃! se vu? par egzɑ̃:pl!

13.

Hello! Is that you? Well!

Pourquoi pas!
purkwa pɑ!

Why not!

A vrai dire, je ne m'attendais pas à vous voir.
a vrɛ dir ʒən matɑ̃dɛ pɑ za vu vwa:r.

To tell you the truth, I was not expecting to see you.

Comment ça? Je vous ai dit que je venais.
kɔmɑ̃ sa? ʒə vu ze di kəʒ vənɛ.

How's that? I told you that I was coming.

Allons donc.
alõ dõk.

Come now, did you?

Mais si, je vous l'ai dit.
mɛ si ʒə vu le di.

Why yes, I told you.

C'est drôle; je n'ai plus de mémoire; ça m'ennuie beaucoup.
se dro:l ʒə ne plyd memwa:r sa mɑ̃nɥi boku.

That's funny; I have no memory; that worries me a good deal.

N'importe; je suis bien aise de vous revoir.
nɛ̃pɔrt ʒə sɥi bjɛ̃ nɛ:z də vu rəvwa:r.

It makes no difference; I am very glad to see you again.

A propos de cette vente, vous êtes-vous décidé là-dessus?
a prɔpo də set vɑ̃:t vu zɛt vu deside la dsy?

Regarding this sale, have you made up your mind about it?

Pas tout à fait.
pɑ tu ta fɛ.

Not quite.

Bon! Je voulais le savoir.
bɔ̃! ʒ vulɛ lə savwaːr.

Good. (All right.) I just wanted to know.

14. Dans la classe.
dɑ̃ la klɑːs.

14. In the classroom.

Ouvrez (fermez) vos livres.
uvre fɛrme vo liːvr.

Open (close) your books.

Quelle est la leçon pour aujourd'hui?
kɛl e la ləsɔ̃ puːr oʒurdɥi?

What is the lesson for to-day?

Quelle page?
kɛl paːʒ?

What page?

Au haut (au milieu, au bas) de la page.
o o o miljø o ba də la paːʒ.

At the top (in the middle, at the bottom) of the page.

Commencez. Lisez. Prononcez clairement.
kɔmɑ̃se. lize. prɔnɔ̃se klɛrmɑ̃.

Begin. Read. Pronounce clearly.

C'est assez. Cela suffit.
se tase. səla syfi.

That's enough. That will do.

Asseyez-vous. Allez au tableau. Écrivez.
aseje vu ale zo tablo. ekrive.

Sit down. Go to the blackboard. Write.

Écoutez. Faites attention! Répondez.
ekute. fɛit zatɑ̃sjɔ̃! repɔ̃de.

Listen. Pay attention! Answer.

Conjuguez. Traduisez. Continuez.
kɔ̃ʒyge. tradɥize. kɔ̃tinɥe.

Conjugate. Translate. Continue.

C'est très bien.
se tre bjɛ̃.

Very well.

Comment prononcez-vous ce mot?
kɔmɑ̃ prɔnɔ̃se vu sə mo?

How do you pronounce this word?

On le prononce ——.
ɔ̃ lə prɔnɔ̃:s

It is pronounced ——.

Corrigez cette phrase.
kɔriʒe sɛt fra:z.

Correct this sentence (this phrase).

Est-ce que c'est correct?
ɛs kə se kɔrɛkt?

Is it correct?

Non, monsieur; ce n'est pas correct.
nɔ̃ məsjø sə ne pa kɔrɛkt.

No, sir; it is not correct.

Il y a une faute. Là voici.
il ja yn fo:t. la vwasi.

There is one mistake. Here it is.

Il devrait y avoir un accent.
il dəvrɛ ti avwa:r œ̃ naksɑ̃.

There should be an accent.

15. Proverbes.
prɔverb.

15. Proverbs.

Les petits ruisseaux font les grandes rivières.
lep ti rɥiso fɔ̃ le grɑ̃:d rivje:r.

Little streams make big rivers.

Une hirondelle ne fait pas le printemps.
y nirɔ̃dɛl nə fɛ pal prɛ̃tɑ̃.

One swallow doesn't make spring.

Il n'y a pas de fumée sans feu.
il nja pad fyme sɑ̃ fø.

Where there is smoke, there is a fire.

Tel grain, tel pain.
tɛl grɛ̃ tɛl pɛ̃.

As the wheat is, so the bread is.

Il n'est pire eau que l'eau qui dort.
il ne pi:r o kə lo ki dɔ:r.

Still water runs deep.

Le chemin le plus long est souvent le plus court.
lə ʃmɛ̃ lə ply lɔ̃ e suvɑ̃ lə ply kuːr.
The longest road is often the shortest.

Les maisons empêchent de voir la ville.
le mezɔ̃ ɑ̃peːʃ də vwaːr la vil.
We often cannot see the city for the houses.

Après la pluie, le beau temps.
aprɛ la plɥi lə bo tɑ̃.
After rain, good weather. (Every cloud has a silver lining.)

Rira bien qui rira le dernier.
rira bjɛ̃ ki riral dɛrnje.
He laughs best who laughs last.

Quand on n'a pas ce que l'on aime, il faut aimer ce que l'on a.
kɑ̃ tɔ̃ na pɑ skə lɔ̃ nɛːm il fo tɛme skə lɔ̃ na.
When we have not what we like, we should like what we have.

La nuit tous les chats sont gris.
la nɥi tu le ʃa sɔ̃ gri.
All cats are gray at night.

A bon chat, bon rat!
a bɔ̃ ʃa bɔ̃ ra!
Tit for tat!

Vouloir, c'est pouvoir.
vulwaːr se puvwaːr.
Wishing is willing.

Il faut battre le fer pendant qu'il est chaud.
il fo batr lə fɛːr pɑ̃dɑ̃ kil e ʃo.
You must beat the iron while it's hot.

Il n'est rien tel que le balai neuf.
il ne rjɛ̃ tɛl kəl bale nœf.
A new broom sweeps well.

Chacun pour soi et Dieu pour tous.
ʃakœ̃ puːr swa e djø puːr tus.
Every one for himself and the devil take the hindmost.

VI. PROVERBS FOR PHONETIC READING

tu te **bjɛ̃** ‖ **ki** fini **bjɛ̃**.	All's well that ends well.
ʒøɪd mɛ̃ ‖ **ʒøɪd vilɛ̃**.	Rough people like rough play.
lapeti **vjɛ̃** ‖ **tɑ̃** **mɑ̃ʒɑ̃**.	Appetite comes while eating.
ɛɪd twa ‖ **el sjel** ‖ **tɛdra**.	Heaven helps those who help themselves.
pjeɪr ki **rul** ‖ namaɪs pad **muɪs**.	A rolling stone gathers no moss.
kin di **rjɛ̃** ‖ **kɔ̃sɑ̃**.	Silence gives consent.
kis **rəsɑ̃ɪbl** ‖ **sasɑ̃ɪbl**	Birds of a feather flock together.
tu vjɛ̃ ta **pwɛ̃** ‖ a **ki** se **tatɑ̃ɪdr**.	Everything comes to him who waits.
ʃarite bjɛ̃ **nɔrdɔne** ‖ kɔmɑ̃ɪs par swa**mɛɪm**.	Charity begins at home.
ki ɛɪm bjɛ̃ ‖ **ʃɑti bjɛ̃**.	Spare the rod and spoil the child.
in fo pɑ **diɪr** ‖ **fɔ̃tɛɪn** ‖ **ʒən** bware **pad tɔ̃ no**..	One must never say, "Fountain, I shall not drink of thy water!"
ki vø la **fɛ̃** ‖ vø le mwajɛ̃.	He who wants the end must take the means.
a la **geɪr** ‖ kɔm a la **gɛɪr**.	When in Rome, do as the Romans do.
ɑ̃ fɔrʒɑ̃ ‖ **ɔ̃** dɔvjɛ̃ fɔrʒɔrɔ̃.	Practice makes perfect.

yn **fwa** ‖ ne pɑ **kutym.**	Once does not make a habit.
tu **bo** ‖ tu **nuvo.**	New brooms sweep well.
õɪn fɛ pɑ dəm**let** ‖ sã **kɑse** le **zø.**	You cannot make an omelet without breaking the eggs.
il ne pɪɪr **suɪr** ‖ kə **sɛlqi** ‖ kin vø pɑ zãtãɪ**dr.**	There is none so deaf as he who will not hear.
ki pruɪv **trɔ** ‖ nə pruɪvə **rjẽ.**	He who proves too much proves nothing.
ki **dɔr** ‖ **din.**	He who sleeps dines.
ki a **by** ‖ bwara.	He who drinks will drink. (Habit is second nature.)
o **rwajoɪm** de zavœgl ‖ le **borɲ** sõ **rwa.**	Among the blind the one-eyed is king.
tus ki **briɪj** ‖ ne pɑ **ɔr.**	All that glitters is not gold.
il nja kəl prəmje **pɑ** ‖ ki **kut.**	The first step is the hardest.
ʃoɪz prəmiɪz ‖ e **ʃoɪz dy.**	A thing promised is a thing due.
o grã **mo** ‖ le grã rəm**ed.**	Desperate illnesses demand desperate remedies.
kin riskə **rjẽ** ‖ na **rjẽ.**	He who risks nothing, has nothing.
a tu sɛɲœɪr ‖ tu təɲœɪr.	Honor to whom honor is due.
a bo **zø** ‖ bo rətuɪr.	One good turn deserves another.
ləkazjõ ‖ fɛ lə lɑrõ.	Opportunity makes the thief.
nesesite ‖ na pɑɪd **lwɑ.**	Necessity knows no law.
lwẽ de **zjø** ‖ lwẽ dy **kœɪr.**	Out of sight, out of mind.
tɛl **mɛɪtr** ‖ tɛl valɛ.	Like master, like man.

VII. ANECDOTES

The following anecdotes are transcribed for ordinary diction. The syllables and words in black-face type contain the stress either for the words or the word-groups. The student is again cautioned against tapping these stressed syllables and words in the English fashion. Unstressed syllables and words must not be slurred. The stresses are interpreted rather arbitrarily. They are intended primarily to keep the student from reading the transcription in singsong manner, and may be interpreted differently by the instructor. Guidance in voice inflection and pauses (breath-groups) may be obtained by observing the punctuation of the phonetic transcription. Commas and usual punctuation marks will hereafter be used in the phonetic transcriptions. Liaisons are indicated by carrying over the consonant to the following words; e.g., **des amis** [de zami]. The student is reminded, however, that the *z* sound partly belongs to *e*. The proper transcription in cases of this sort would be [dezami].

1. Un petit garçon de dix ans à qui le maître faisait
œ̃ pəti garsɔ̃ də di zɑ̃, a ki lə **mɛːtr** fəzɛ
réciter le fameux discours de Patrick Henry comme puni-
resite lə famø diskuːr də , kɔm pyni-
tion pour toutes ses escapades à l'école, reçoit l'ordre
sjɔ̃ pur tut se zɛskapad a lekɔl, rəswa **lɔrdr**
un jour d'écrire une composition sur les vaches. Voici
œ̃ **ʒuːr**, dekriːr yn kɔ̃pozisjɔ̃ syr le **vaʃ**. vwasi
ce qu'il écrit: «Les vaches sont des animaux. Elles sont
sə kil **ekri**, le **vaʃ** sɔ̃ de zanimo. ɛl sɔ̃
très utiles. Elles donnent du lait, mais quant à moi,
trɛ zytil. ɛl dɔn dy **lɛ**, mɛ kɑ̃ ta **mwa**,
donnez-moi la liberté ou la mort!»
dɔne mwa la liberte u la **mɔːr**.

2. Un petit garçon mal élevé voit passer une pauvre
œ̃ pəti garsɔ̃ mal elve, vwa pase yn poːvr
femme qui pousse deux ânes devant elle. Le méchant
fam, ki pus dø zaːn devɑ̃ tɛl. lə meʃɑ̃
gosse lui crie, «Bonjour, la mère aux ânes!» La vieille
gos lɥi kri, bɔ̃ʒuːr, la mɛːr o zaːn. la vjɛːj
femme, sans se retourner, lui répond, «Bonjour, mon en-
fam, sɑ̃ sə rətuRne, lɥi repɔ̃, bɔ̃ʒuːr, mɔ̃ nɑ̃-
fant.»
fɑ̃.

3. Un vieux vagabond apprend que dans une certaine
œ̃ vjø vagabɔ̃ aprɑ̃, kə dɑ̃ zyn sɛrtɛn
maison habite une vieille fille qui ne fait la charité que pour
mɛzɔ̃, abit yn vjɛːj fiːj, ki nə fɛ la ʃarite kə pur
son propre plaisir. Il se présente chez elle et lui raconte
sɔ̃ prɔprə plezir. il sə prezɑ̃ːt ʃe zɛl, e lɥi rakɔ̃ːt
une histoire triste et pathétique. Elle lui donne une pièce
y nistwaːr trist e patetik. ɛl lɥi dən yn pjɛs
de dix sous, ajoutant ces mots: «Ne croyez pas que je vous
də di su, aʒutɑ̃ se mo, nə krwaje pɑ kə ʒə vu
donne cela pour votre plaisir; c'est pour mon plaisir à moi.»
dən sla pur vɔtr plezir, se pur mɔ̃ plezir a mwa.
«Très bien, je comprends parfaitement,» répond le vaga-
trɛ bjɛ̃, ʒə kɔ̃prɑ̃ parfɛtmɑ̃, repɔ̃ lə vaga-
bond, «mais puisque vous y êtes, ma bonne dame, pourquoi
bɔ̃, mɛ pɥiskə vu zi ɛːt, ma bɔn dam, purkwa
ne pas vous amuser davantage?»
nə pɑ vu zamyze davɑ̃taːʒ.

4. Un célèbre musicien, connu autant pour ses distrac-
œ̃ selɛbr myzisjɛ̃, kɔny otɑ̃ pur se distrak-
tions que pour sa musique, avait l'habitude de composer
sjɔ̃, kə pur sa myzik, avɛ labityd, də kɔ̃poze
ses pièces en se promenant dans les rues. Un jour il se
se pjɛs, ɑ̃ sə prɔmnɑ̃ dɑ̃ le ry. œ̃ ʒuːr, il sə

heurte assez impoliment contre un gendarme qui était de
œrt ase ɛ̃pɔlimɑ̃, kɔ̃tr œ̃ ʒɑ̃**darm**, ki e**t**ɛ də
mauvaise humeur. Le gendarme irrité se retourne et lui
mə**v**ɛ ʒym**œ**ːr. lə ʒɑ̃darm irite sə rə**turn**, e lɥi
prend le bras brusquement. «Vous allez m'accompagner,
prɑ̃ lə **bra** **bryskmɑ̃**. vu zale makɔ̃pa**ɲe**,
monsieur.» «Bien volontiers,» répond le musicien, «que
mə**s**jø. bjɛ̃ vɔlɔ̃**tje**, **repɔ̃** lə myzi**sj**ɛ̃, kə
chanterez-vous?»
ʃɑ̃tre **vu**?

5. Un poète assez bien connu avait la réputation de ne
œ̃ pɔɛːt ase bjɛ̃ kɔ**ny**, avɛ la repytɑ**sjɔ̃**, də nə
jamais payer ses dettes. Un jour il arrive chez un banquier
ʒa**m**ɛ pɛje se **dɛt**. œ̃ **ʒu**ːr, il ariːv ʃe zœ̃ bɑ̃**kje**,
auquel il avait plu par ses poésies et lui dit: «Monsieur,
okɛl il avɛ **ply** par se pɔe**z**i, e lɥi **di**, mə**s**jø,
je vais vous étonner; je ne vous connais pas et je viens
ʒə ve vu zetɔ**n**e, ʒən vu kɔ**n**ɛ **pɑ**, e ʒə **vjɛ̃**
vous demander de me prêter cent francs.» «Moi, je vais
vu dəmɑ̃**d**ə də mə pr**ɛ**te **sɑ̃** **frɑ̃**. **mwa**, ʒə **ve**
vous étonner bien davantage, monsieur,» répond le ban-
vu zetɔ**n**e bjɛ̃ davɑ̃taːʒ, mə**s**jø, repɔ̃ lə bɑ̃-
quier. «Je vous connais et je vais vous les prêter.»
kje. ʒə vu kɔ**n**ɛ, e ʒə **ve** vu le pr**ɛ**te.

6. Un jeune écolier arrive chez ses parents à la cam-
œ̃ ʒœn ekɔlje ariːv ʃe se parɑ̃ za la kɑ̃-
pagne pour passer ses grandes vacances. De suite, il veut
pa**ɲ**, pur pa**s**e se grɑːd vakɑ̃ːs. də **sɥit**, il vø
imposer tout son savoir à sa famille. Au premier repas,
tɛ̃pɔ**z**e tu sɔ̃ savwaːr a sa famiːj. o prəmje rəpɑ,
la bonne apporte deux belles pêches pour le dessert. Le
la **bɔn** ap**ɔ**rt dø bɛl **pɛ**ːʃ pur lə desɛːr. lə
père se met à les couper, mais le fils l'arrête d'un geste
pɛːr sə **mɛ** ta le ˌkupe, mɛ lə **fis** la**r**et dœ̃ **ʒ**est

majestueux. «Père, tu crois qu'il n'y a que deux pêches
maʒɛstɥø. pɛːr, ty krwa kil nja kə də pɛːʃ
sur ce plateau, n'est-ce pas?» «Mais certainement,» ré-
syr sə plato, nɛs pa? mɛ sɛrtɛnmɑ̃, re-
pond le père étonné. «Eh bien, je vais te prouver qu'il
pɔ̃ lə pɛːr etɔne. e bjɛ̃, ʒə ve tə pruve kil
y en a trois.» «Voyons.» «Celle-ci fait une, n'est-ce pas?
jɑ̃ na trwa. vwajɔ̃. sɛl si fɛ yn, nɛs pa?
Celle-là fait deux, n'est-ce pas?» «Sans doute,» réplique
sɛl la fɛ dø, nɛs pa? sɑ̃ dut, replik
le père toujours incrédule. «Eh bien, une et deux font
lə pɛːr tuʒuːr zɛ̃kredyl. e bjɛ̃, yn e dø fɔ̃
trois!» «C'est juste,» répond le père, «il n'y a pas besoin
trwa! se ʒyst, repɔ̃ lə pɛːr, il nja pa bəzwɛ̃
de les couper! Maman prendra celle qui fait une, moi je
də le kupe! mɑ̃mɑ̃ prɑ̃dra sɛl ki fɛ yn, mwa ʒə
prendrai celle qui fait deux, et toi tu auras celle qui fait
prɑ̃dre sɛl ki fɛ dø, e twa ty ɔra sɛl ki fɛ
trois.»
trwa.

7. Piron était l'inspiration de beaucoup de jeunes
pirɔ̃ etɛ lɛ̃spirɑsjɔ̃ də boku də ʒœn
poètes qui lui pillait souvent ses plus jolies pensées. Un
pɔɛːt, ki lɥi pije suvɑ̃ se ply ʒɔli pɑ̃se. œ̃
jour, à une fête champêtre, pendant qu'il écoutait réciter
ʒuːr, a yn fɛːt ʃɑ̃pɛːtr, pɑ̃dɑ̃ kil ekutɛ resite
un jeune plagiaire, Piron se met à ôter son chapeau et à
œ̃ ʒœn plaʒjɛːr, pirɔ̃ sə mɛ ta ote sɔ̃ ʃapo, e a
s'incliner gracieusement toutes les cinq minutes. Un voi-
sɛ̃kline grasjøzmɑ̃ tut le sɛ̃ minyt. œ̃ vwa-
sin surpris lui demande la raison de toutes ses révérences.
zɛ̃ syrpri, lɥi dəmɑ̃ːd la rɛzɔ̃, də tut se reverɑ̃ːs.
«Oh!» répond Piron, «je salue de vieilles connaissances!»
o! repɔ̃ pirɔ̃, ʒə saly də vjɛːj kɔnesɑ̃ːs!

8. A un bal de haute société, deux messieurs sont assis
a œ̃ **bal** də ot sɔsjete, də mesjø sɔ̃ **tasi**
dans le fumoir à fumer. Ils ne se parlent pas. Chacun
dɑ̃ lə fy**mwa:r** a fyme. il nə sə parl **pɑ.** ʃakœ̃
essaye d'étouffer des bâillements. Après une demi-heure
ese:j detufe de bɑjmɑ̃. aprɛ zyn dəmi œ:r,
un des messieurs s'enfonce dans son fauteuil et pousse un
œ̃ de mesjø sɑ̃fɔ̃:s dɑ̃ sɔ̃ fotœ:j, e **pus** œ̃
gros soupir d'ennui. L'autre se retourne. «Est-ce que
gro supi:r dɑ̃nɥi. lo:tr sə rətu**rn.** ɛs kə
vous vous ennuyez beaucoup, monsieur?» demande-t-il.
vu vu zɑ̃nɥje boku, məsjø? dəmɑ̃:d til.
«A mourir, monsieur, et vous?» «Moi de même.» «Alors,
a muri:r, məsjø, e **vu**? mwa də **mɛ:m**. . alɔ:r,
si nous nous esquivions?» «Je le voudrais bien, mais je ne
si nu nu ɛskivjɔ̃? ʒəl vudrɛ **bjɛ̃**, mɛ ʒən
peux pas.» «Comment ça?» «Je suis le maître de la
pø **pɑ̃.** kəmɑ̃ **sa**? ʒə sɥi lə **mɛ:tr** də **la**
maison!»
mɛzɔ̃!

9. Un jour qu'un matelot appareillait pour faire un
œ̃ **ʒu:r** kœ̃ matlo apareje, pur fɛ:r œ̃
long voyage en mer, un de ses amis lui dit: «Je m'étonne
lɔ̃ vwaja:ʒ ɑ̃ **mɛ:r**, œ̃ də se zami lɥi **di**, ʒə **metɔn**
que vous ayez le courage de continuer à naviguer sachant
kə vu zeje lə kura:ʒ, də kɔ̃tinɥe a navige, saʃɑ̃
que votre père, votre grand-père, et presque tous vos
kə vɔ:tr **pɛ:r**, vɔtr grɑ̃ **pɛ:r**, e prɛsk tu vo
ancêtres sont morts en mer.» «Et les vôtres, où sont-ils
zɑ̃sɛ:tr, sɔ̃ **mɔ:r** ɑ̃ **mɛ:r**. e le **vo:tr**, u sɔ̃ til
morts?» répond le matelot. «Au lit.» «Eh bien, je
mɔ:r? repɔ̃ lə matlo. o li. e **bjɛ̃**, ʒə
m'étonne que vous ayez le courage de vous mettre au lit
metɔn kə vu zeje lə kura:ʒ, də vu **mɛ:tr** o **li**

tous les soirs sachant que votre père, votre grand-père, et
tu le **swaːr**, sa**ʃɑ̃** kə vɔtr **pɛːr**, vɔtr **grɑ̃ pɛːr**, e
presque tous vos ancêtres y sont morts!»
preskə tu vo **zɑ̃sɛːtr**, i **sɔ̃ mɔːr!**

10. La scène se passe dans un tramway. Une grosse
la **sɛːn** sə **pɑs** dɑ̃ **zœ̃** tram**ve.** yn **gros**
paysanne tient sur ses genoux une fillette assez grande
peizan tjɛ̃ syr se **ʒnu,** yn **fijɛt** ase **grɑ̃ːd,**
pour occuper une place entière pour elle-même. Le con-
pur **ɔkype** yn **plas** ɑ̃tjɛːr pur **ɛl mɛːm.** lə kɔ̃-
ducteur arrive pour prendre les billets. La bonne femme
dyktœːr **ariːv,** pur **prɑ̃ːdr** le **bije.** la **bɔn fam**
lui tend un billet pour elle et un billet de demi-place pour
lɥi tɑ̃ œ̃ **bijɛ** pur **ɛl,** e œ̃ **bije** də **dəmi plas** pur
la petite. «Quel âge votre petite fille a-t-elle?» lui de-
la **pətit.** **kɛl ɑːʒ** vɔtr **pətit fiːj a tɛl?** **lɥi** də-
mande le conducteur. «Cinq ans, monsieur.» «Cinq ans!
mɑ̃ːd lə **kɔ̃dyktœːr.** **sɛ̃ kɑ̃,** **məsjø.** **sɛ̃ kɑ̃!**
Elle est bien grande pour son âge!» Alors le conducteur
ɛl e **bjɛ̃** **grɑ̃ːd** pur **sɔ nɑːʒ!** **alɔːr,** lə **kɔ̃dyktœːr**
se retourne vers la fillette. «Bien vrai, petite? Tu n'as
sə **rəturn** **vɛr** la **fijɛt.** **bjɛ̃** **vre,** **pətit?** ty na
que cinq ans?» «Oui, monsieur. En chemin de fer, j'ai
kə **sɛ̃ kɑ̃?** **wi,** **məsjø.** ɑ̃ **ʃmɛ̃t** **fɛːr,** ʒe
toujours cinq ans. A la maison, j'en ai sept.»
tu**ʒuːr** **sɛ̃ kɑ̃.** a la **mɛzɔ̃,** **ʒɑ̃ ne set.**

11. La Fontaine avait l'habitude de manger tous les
la **fɔ̃ten** **avɛ** **labityd,** də **mɑ̃ʒe** tu **le**
matins une pomme cuite. Il la mettait toujours à refroidir
matɛ̃, yn **pɔm** **kɥit.** il la **mɛte** **tuʒuːr za rəfrwadiːr,**
sur sa cheminée. Un jour, un de ses amis entre, voit la
syr sa **ʃəmine.** œ̃ **ʒuːr,** œ̃ də se **zami** **ɑ̃ːtr,** **vwa** la
pomme, et la mange. La Fontaine, en rentrant, devine
pɔm, e la **mɑ̃ːʒ.** la **fɔ̃ten,** ɑ̃ **rɑ̃trɑ̃,** **dəvin**

ce qui est arrivé. Il s'écrie avec émotion: «Mon Dieu!
sə ki e tarive. il sekri avɛk emosjɔ̃, mɔ̃ djø!
qui a mangé cette pomme?» «Ce n'est pas moi,» répond
ki a mãʒe sɛt pɔm? sə ne pɑ mwa, repɔ̃
l'autre. «Dieu merci! J'avais mis de l'arsenic dedans
lo:tr. djø mɛrsi! ʒavɛ mi də larsənik dədã,
pour empoisonner les rats.» «De l'arsenic! Mon Dieu!
¡pur ãpwazɔne le ra. də larsənik! mɔ̃ djø!
je suis un homme perdu!» «Non,» réplique La Fontaine,
ʒə sɥi zœ̃ nɔm pɛrdy! nɔ̃, replik la fɔ̃tɛn,
en souriant, «pas un homme perdu — un homme attrapé!»
ã surjã, pɑ zœ̃ nɔm pɛrdy, œ̃ nɔm atrape!

12. Un petit enfant pleure dans la rue. Un monsieur
œ̃ pəti tãfã plœ:r dã la ry. œ̃ məsjø
qui passe lui dit: «Pourquoi pleures-tu, mon enfant?»
ki pɑs, lɥi di, purkwa plœ:r ty, mə nãfã?
«Ma mère m'a donné deux sous et je les ai perdus.» «Ne
ma mɛ:r ma dɔne dø su, e ʒə le ze pɛrdy. nə
pleure plus,» dit le monsieur, «voici deux sous.» Le mon-
plœ:r ply, dit lə məsjø, vwasi dø su. lə mə-
sieur part, mais à peine a-t-il fait quelques pas qu'il entend
sjø pa:r, mɛ za pɛn a til fɛ kɛlkə pɑ, kil ãtã
l'enfant qui pleure de plus belle. Il revient sur ses pas et
lãfã ki plœ:r də ply bɛl. il rəvjɛ̃ syr se pɑ, e
demande au petit, «Pourquoi pleures-tu encore?» L'en-
dəmã:d o pəti, purkwa plœ:r ty ãkɔ:r? lã-
fant à travers ses sanglots lui répond, «Si je n'avais pas
fã a trave:r se sãglo, lɥi repɔ̃, si:ʒ navɛ pɑ
perdu mes deux sous, j'en aurais quatre à présent!»
pɛrdy me dø su, ʒã nɔrɛ katr a prezã!

13. Un fumeur présente son porte-cigare à son voisin
œ̃ fymœ:r prezã:t sɔ̃ pɔrt sigɑ:r, a sɔ̃ vwazɛ̃
de droite. «Merci, je ne fume pas.» Il se retourne vers
də drwat. mɛrsi, ʒən fym pɑ. il sə rəturn vɛr

son voisin de gauche. «Je ne fume pas, merci.» Sa femme
sõ vwazɛ̃ də goʃ. ʒən fym pɑ, mɛrsi. sa fam
lui dit tout bas: «Tu n'en offres pas au capitaine?» «Ah!
lɥi di tu bɑ: tu nɑ̃ nɔ:frə pɑ zo kapitɛn? a
non; lui, il fume!»
nõ, lɥi il fym!

14. Lili va à l'école, mais elle ne s'y amuse pas beaucoup.
lili va a lekɔl, mɛ zɛl nə si amy:z pɑ boku.
Son oncle l'interroge. «Lili, que fais-tu à l'école? Sais-tu
sõ nõ:kl lɛ̃terɔ:ʒ. lili, kə fɛty a lekɔl? sɛty
lire un peu?» Lili secoue la tête. «Sais-tu écrire?» Lili
li:r œ̃ pø? lili səku la tɛ:t. sɛty ekri:r? lili
recommence à secouer la tête. «Alors, que fais-tu donc?»
rəkɔmɑ̃:s, a səkwe la tɛ:t. alɔ:r, kə fɛty dõ:k?
«Moi! j'attends qu'on sorte.»
mwa! ʒatɑ̃ kõ sɔrt.

15. Un Français et un Anglais se disputaient au sujet
œ̃ frɑ̃sɛ e œ̃ nɑ̃glɛ, sə dispytɛ o syʒɛ
de la gloire militaire, littéraire et scientifique de leur
də la glwa:r militɛ:r, litɛre:r, e sjɑ̃tifik də lœ:r
patrie. Chacun restait persuadé que sa patrie était la
patri. ʃakœ̃ rɛstɛ pɛrsɥade, kə sa patri, etɛ la
première de toutes. Cependant le Français, voulant ter-
prəmje:r də tut. spɑ̃dɑ̃, lə frɑ̃sɛ vulɑ̃ tɛr-
miner poliment la dispute, dit: «Du reste, monsieur, si je
mine pɔlimɑ̃ la dispyt, di: dy rɛst, məsjø, si:ʒ
n'étais pas Français, je voudrais être Anglais.» «Et moi,»
netɛ pɑ frɑ̃sɛ, ʒə vudrɛ zɛ:tr ɑ̃glɛ. e mwa,
répondit fièrement l'Anglais, «si je n'étais pas Anglais, je
repõdi fjɛrmɑ̃ lɑ̃glɛ, si:ʒ netɛ pɑ ɑ̃glɛ, ʒe
voudrais l'être.»
vudrɛ lɛ:tr.

L'Ordre du Jour du Général Joffre pour la Bataille de la Marne

lɔrdr dy ʒuːr dy ʒeneral ʒɔfr, pur la bataːj də la marn

Au moment où s'engage une bataille dont dépend le
o mɔmɑ̃ u sɑ̃gaːʒ yn bataːj, dɔ̃ depɑ̃ lə
salut du pays, il importe de rappeler à tous que le moment
saly dy pei, il ɛ̃pɔrt də raple a tus, kə lə mɔmɑ̃
n'est plus de regarder en arrière; tous les efforts doivent
ne ply, də rəgarde ɑ̃ narjɛːr; tu le zefɔːr, dwaːv
être employés à attaquer et à refouler l'ennemi. Une
tɛːtr ɑ̃plwaje, a atake e a rəfule lɛnmi. yn
troupe qui ne pourra plus avancer devra, coûte que coûte,
trup ki nə pura ply zavɑ̃se, dəvra, kut kə kut,
garder le terrain conquis et se faire tuer plutôt que de
garde lə terɛ̃ kɔ̃ki, e sə fɛːr tɥe, plyto kə də
reculer.
rəkyle.

L'Ordre du Général Joffre publié á l'Armée après la Bataille

lɔrdr dy ʒeneral ʒɔfr, pyblie a larme, aprɛ la bataːj

La sixième armée vient de soutenir pendant cinq jours
la sizjɛm arme, vjɛ̃ də sutniːr, pɑ̃dɑ̃ sɛ̃ ʒuːr
entiers, sans interruption ni accalmie, la lutte contre un
zɑ̃tje, sɑ̃ zɛ̃terypsjɔ̃ ni akalmi, la lyt kɔ̃ːtr œ̃
adversaire nombreux et dont le succès avait jusqu'à pré-
nadvɛrseːr nɔ̃brø, e dɔ̃ lə sykse ave ʒyska pre-
sent exalté le moral. La lutte a été dure, les pertes par
zɑ̃, egzalte lə mɔral. la lyt a ete dyːr, le pɛrt par
le feu et les fatigues dues à la privation de sommeil et
lə fø, e le fatig dy a la privasjɔ̃ də sɔmeːj, e

parfois de nourriture, ont dépassé tout ce que l'on pouvait
parfwa də nurityːr, ɔ̃ depɑse tus kə lɔ̃ puve
imaginer; vous avez tout supporté avec une vaillance,
timaʒine; vu zave tu syporte avɛk yn vajãːs,
une fermeté et une endurance que les mots sont impuis-
yn fermte e yn ãdyrãːs, kə le mo sɔ̃ tɛ̃pɥi-
sants à glorifier comme elles le méritent.
sã, a glɔrifje, kɔm ɛl lə merit.

Camarades, le général en chef vous a demandé, au nom
kamarad, lə ʒeneral ã ʃɛf, vu za dəmãde, o nɔ̃
de la Patrie, de faire votre devoir; vous avez répondu au
də la patri, də fɛːr vɔtr dəvwaːr; vu zave repɔ̃dy, o
delà même de ce qui paraissait possible. Grâce à vous, la
dla mɛːm dəs ki parese posibl. graːs a vu, la
victoire est venue couronner nos drapeaux. Maintenant
viktwaːr e vəny kurɔne no drapo. mɛ̃tnã
que vous en connaissez les glorieuses satisfactions, vous ne
kə vu zã kɔnese le glɔrjøːz satisfaksjɔ̃, vun
la laisserez plus échapper.
la lesre ply zeʃape.

Quant à moi, si j'ai fait quelque bien, j'en ai été récom-
kã ta mwa, si ʒe fɛ kelkə bjɛ̃, ʒã ne ete rekɔ̃-
pensé par le plus grand honneur qui m'ait été décerné
pãse, par lə ply grã tɔnœːr ki mɛ ete deserne
dans une longue carrière, celui de commander des hommes
dã zyn lɔːg karjɛːr, səlɥi də kɔmãde de zɔm,
tels que vous.
tɛl kə vu.

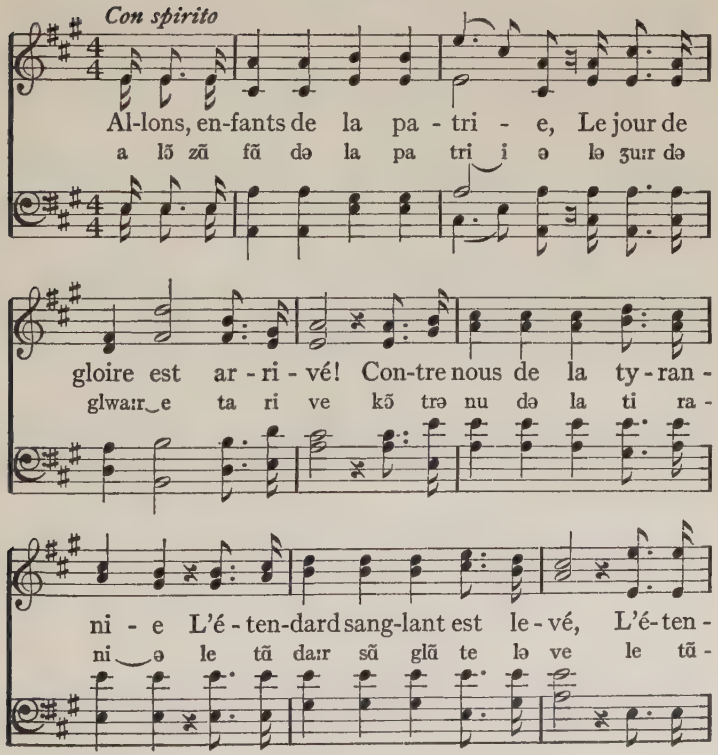
C'est avec une vive émotion que je vous remercie de
sɛ tavɛk yn viːv emosjɔ̃, kə ʒə vu rəmersi də
ce que vous avez fait, car je vous dois ce vers quoi étaient
sə kə vu zavɛ fɛ, kar ʒə vu dwa, sə vɛr kwa etɛ
tendus, depuis quarante-quatre ans, tous mes efforts et
tãdy, dəpɥi karãt katr ã, tu me zefɔːr, e
toutes mes énergies: la revanche de 1870.
tut me zenerʒi: la rəvãːʃ də mil ɥi sã swasãt dis.

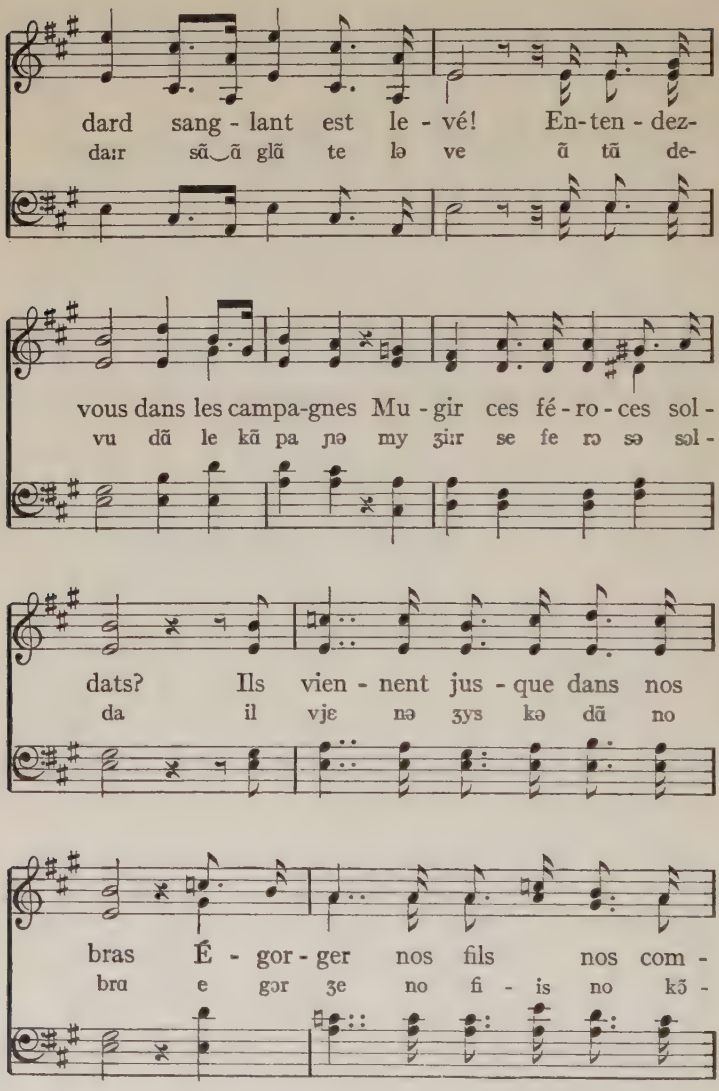
Merci à vous et honneur à tous les combattants de la
mɛrsi a vu, e ɔnœːr a tu le kɔ̃batɑ̃, də la
sixième armée.
sizjeːm arme.

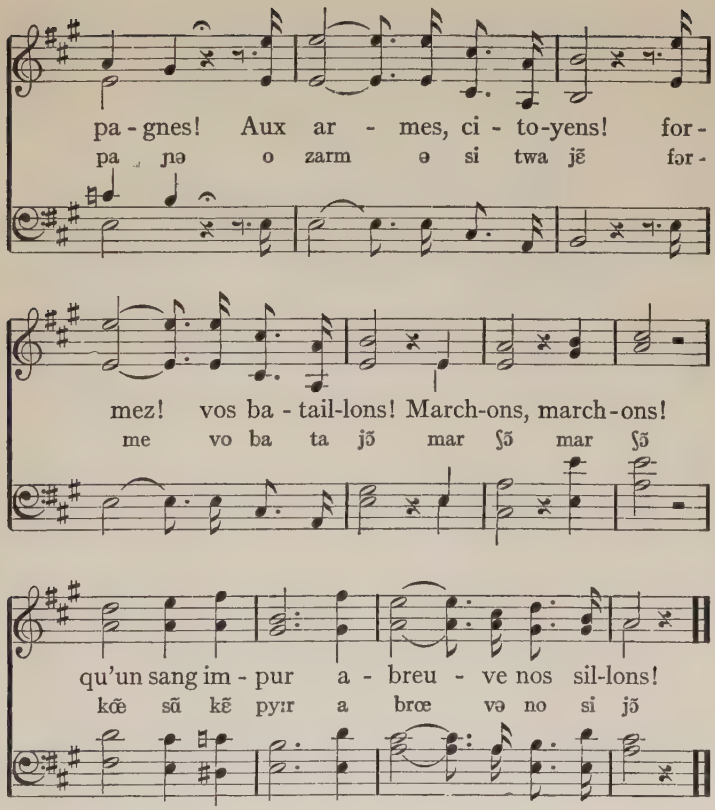
CLAYE (Seine-et-Marne), le 10 septembre, 1914.
kle seːn e marn, lə dis sɛptɑ̃ːbr mil nø sɑ̃ katɔrz.

(Signé) JOFFRE.
siɲe ʒɔfr.

La Marseillaise

la marsejeːz

Con spirito
Al-lons, en-fants de la pa-tri-e, Le jour de
a lɔ̃ zɑ̃ fɑ̃ də la pa tri i ə lə ʒuːr də
gloire est ar-ri-vé! Con-tre nous de la ty-ran-
glwaːr e ta ri ve kɔ̃ trə nu də la ti ra-
ni-e L'é-ten-dard sang-lant est le-vé, L'é-ten-
ni ə le tɑ̃ daːr sɑ̃ glɑ̃ te lə ve le tɑ̃-


dard sang - lant est le - vé! En-ten - dez-
daːr sɑ̃‿ɑ̃ glɑ̃ te lə ve ɑ̃ tɑ̃ de-
vous dans les campa-gnes Mu - gir ces fé - ro - ces sol -
vu dɑ̃ le kɑ̃ pa ɲə my ʒiːr se fe rɔ sə sɔl -
dats? Ils vien - nent jus - que dans nos
da il vje nə ʒys kə dɑ̃ no
bras É - gor - ger nos fils nos com -
brɑ e gɔr ʒe no fi - is no kɔ̃ -


pa - gnes! Aux ar - mes, ci - to-yens! for -
pa ɲə o zarm ə si twa jɛ̃ fər -
mez! vos ba - tail-lons! March-ons, march-ons!
me vo ba ta jɔ̃ mar ʃɔ̃ mar ʃɔ̃
qu'un sang im - pur a - breu - ve nos sil-lons!
kœ̃ sɑ̃ kɛ̃ pyːr a brœ və no si jɔ̃

Amour sacré de la patrie,
amuːr sakre də la patri-ə
Conduis, soutiens nos bras vengeurs!
kɔ̃dɥi sutjɛ̃ no bra vɑ̃ʒœːr
Liberté, Liberté chérie,
liberte liberte ʃe‿eri-ə
Combats avec tes défenseurs,
kɔ̃-ɔ̃ba zavɛk te defɑ̃sœːr

Sous nos drapeaux que la victoire
su no drapo kə la viktwa-rə
Accoure à tes mâles accents!
akuːr a te mɑl-ə zaksɑ̃
Que tes ennemis expirants
kə te zɛnəmi zɛkspirɑ̃
Voient ton triomphe et notre gloire!
vwa tɔ̃ triɔ̃ːf e nɔtrə glwaːr-ə
Aux armes, citoyens!
o zarmə sitwajɛ̃

ROUGET DE LISLE (1792).
ruʒe də lil